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SUNNY

The outlook for
SUMMER KNITS

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brother®

★ QUERY PAGE
Janet Cooke has the answers

★ LUCKY DIP!
Intarsia carriage to win



C CONTENTS

Volume 8. No. 5 August 1993 ISSN 0269-9761

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Dear Readers

I hope that when you read this, the weather is as sunny as our August patterns, but if not, you will spread a little sunshine of your own when you knit 'it' in yellow.

Do you have a generous brother? We do! To launch a new feature we've been given a range of accessories by Brother for a free Lucky Dip.

Try your luck with this month's Intarsia Carriage and enjoy Dear Brother in which technical advisor Janet Cooke replies to letters from Brother owners. There's interesting news for Clubs too, so if you have a Brother, turn to page 40.

So your machine is another make and you are feeling left out? Please don't, our features cover them all and those designer stitch patterns and intarsia charts are for everyone as are most of our patterns. This month's 'sunny' collection goes mainly for texture and a single colour – perfect to partner your summer prints. Enjoy knitting them and enjoy wearing them, especially if you are having a holiday.

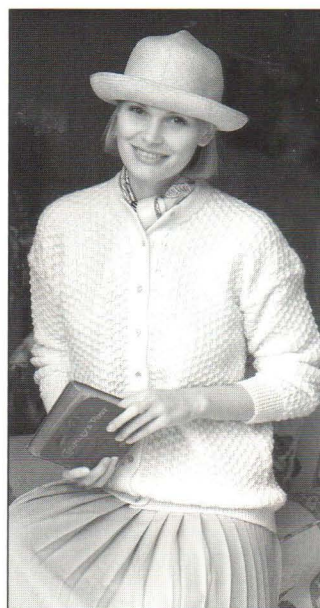
Sheila

DESIGNS



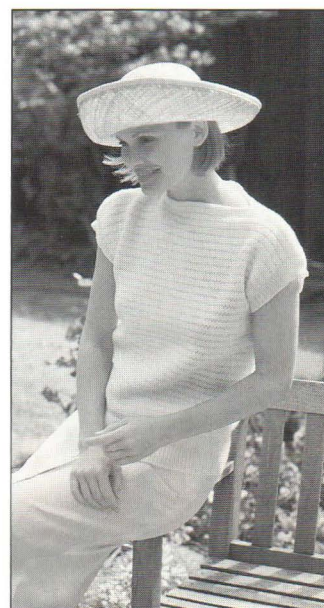
6 Baby's Fair Isle44

Standard gauge



7 Textured cardigan52

Duomatic & E6000



8 Rack rib top56

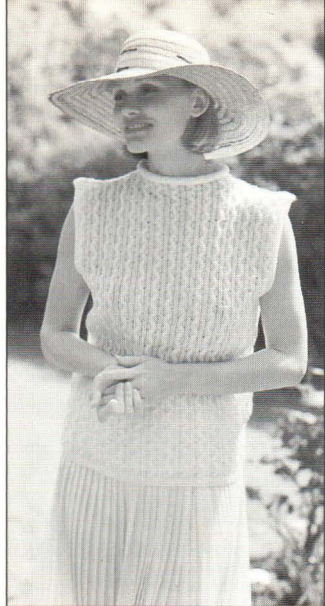
Duomatic 80

1 Trellis Fair Isle.....8

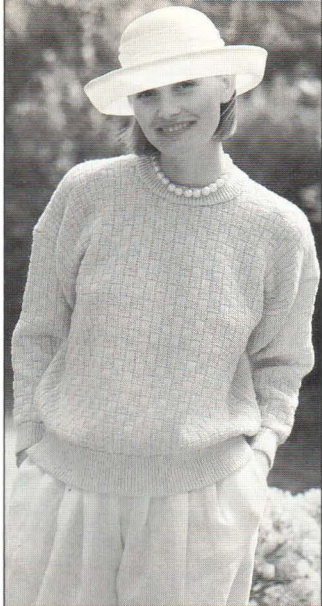
Standard gauge punchcard/electronic

FEATURES

Creative Intarsia – The stencil	28	Over To You – Change of cast	75
Dear Anne – Your letters	30	Picture Knitting – Kingfisher	84
Dear Brother – Answers for Brother owners	40	Question Time – Beginner's nerves and more	62
Duomatic Update – Some popular questions	50	Silver Scene – The electronic intarsia carriage	18
Inspirations – Exterior design	48	Singer World – Programming patterns on the 624	47
Kaleidoscope – Woodland squirrel	80	Talking Point – Stripe it lucky	78
Latch On – Stitchworld patterns	14	Talking Toyota – The Knit Tracer, Part 2	68
Masterclass – Summer short cuts	26	Teach-In – The Ribber, Part 10	70
News Line – People and products	4	The Woolleys – Laugh with Doug Baker	74
Oh Brother – Combination stitches	39	Workshop E6000 – Changing direction	58



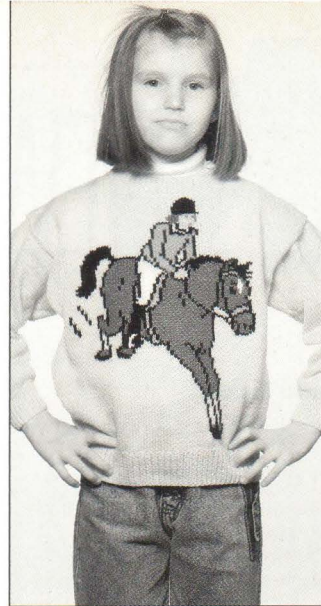
2 Sleeveless cable top..13
Standard gauge



3 Garter pattern17
Standard gauge punchcard/electronic



4 Tuck waistcoat.....32
Standard gauge punchcard/electronic



5 Show jumper.....36
Double knitting



9 Child's cardigan61
Chunky or double knitting



10 Raglan cardigan65
Standard gauge punchcard/electronic



11 Lazy Daisy sweater ..76
Chunky



12 Woodland squirrel ...80
Standard gauge

REFERENCE

Abbreviations & Yarn Guide.....	95
Back Issues.....	82
Classifieds	90
Subscriptions.....	89

Regular Contributors

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LUCKY DIP!

See page 41 to find out how this Brother
KA8210 Intarsia Carriage could be yours.

NEWS LINE

Little tickle!

You asked for it – now you've got it!

King Cole Anti-Tickle yarns, that what – now in the handy 50g balls too!

Although the yarn has for some time been available in four-ply in both 500g cones and 50g balls, many knitting machine retailers did not apparently stock many shades of the smaller ball format.

Now that's all changed, so we are reliably informed by King Cole. It's the growth in popularity of Fair Isle, using six or seven different shades, that's done the trick. Demand has increased – and now more and more retailers are stocking that elusive 50g ball.

King Cole would be happy, however, to hear from any readers who still experience difficulty in tracking down the

50g four-ply ball – they will be able to put you in touch with a suitable stockist if you contact them. You can telephone King Cole on 0274 561331 or write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

Missing link

Hague Linking Machines have a new team member, Janet Spinks, who is now available to visit knitting clubs to give lectures and demonstrations on linking with the Hague Linker.

For further details please contact B. Hague and Co. Ltd., 45 Mile End Road, Colwick, Nottingham NG4 2DW.



A shade different

In fact, it's several shades different at King Cole this season, with the launch of a series of new colours to boost several of their ranges.

There's a real treat for Baby Double Knitting enthusiasts, with a wonderful new shade called 'Rainbow' joining the ranks of the solid shades of last season. In addition, three new Baby DK leaflets have been introduced, two of which feature the new yarn.

Last year's overwhelming response to the launch of the Funky Chunky and Premium Chunky yarns has encouraged King Cole to add yet another shade this season. Called simply 'Chic', it is accompanied by the introduction of three new plain shades of the Premium Chunky range – cornflower, sea green and

grape.

Another of last year's success stories, the 'Tops' double knitting range has a newcomer called 'Parasol'. This is an attractive space-dyed yarn and is accompanied by a value-for-money leaflet which offers the knitter a choice of four different summer tops.

Finally, when it comes to 'socking it to 'em' King Cole has always been top of the pops. They are one of the few spinners still to offer a quality sock yarn 'Little Dorritt' which is available in both 3-ply and 4-ply weights. Now there's also a new sock pattern (2389) for all those who still like to knit socks.

King Cole Limited can be found at Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

TOYOTA

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KNITMASTER

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Diploma in crochet

Many machine knitters enjoy crochet as a relaxing pastime and one that ideally complements their knitting skills.

If you would like to develop your crochet skills, then perhaps you should consider the three-part Diploma in Crochet Correspondence Course. The course is planned, administrated and supervised by Pauline Turner.

The reasons for taking the course are listed as:

To be recognised in a specialist area of crochet; to use crochet as the mainstay in fibre-art work; to become a commercial designer; to be qualified to teach the subject and to learn the subject fully without having to attend regu-

lar classes.

Part one – Crochet Techniques, covers the basic techniques of all aspects of crochet.

Part two – Fashion Design, has the emphasis on textures, shapes, yarns, pattern making and experimentation.

Part three – Crochet Plus, stresses free design and exploration to produce collage, art forms and fashion designs and includes a research element.

If that all sounds exciting to you, write to Pauline Turner, Crochet Design, 17 Poulton Square, Morecambe, Lancashire LA4 5PZ for full details of this correspondence course.

Fax us on 0628 777335

All change!

If you're dye-ing for a new pair of shoes, but simply can't afford them right now – then cheat! Reach for the Dylon and show a clean pair of heels in a beautiful new colour instead!

Dylon have just launched a new range of shoe-colour products, including an unique satin shoe colour – aimed at the bridal, dance and special-occasion market. There are 12 colours in the new range, from pastels to jewel brights and there's enough in each 50ml bottle to dye two or three pairs of shoes.

For suede shoes there are three colours from which to choose to either revitalise

tired existing colour or go for something new! Classic black, navy and brown shoes can look good as new and feel just as soft after a Dylon suede treatment.

Mix and match is the order of the day with Dylon's new shoe colour range, replacing the Cameleon range. The new Shoe Colour comes as a complete kit in 15 different colours – and colours can be mixed together to create an unlimited range of shades. Leather, synthetic and canvas shoes will have a durable finish which doesn't crack or peel.

Course it is

Now's the time to be thinking ahead to next term's machine knitting courses.

If you live in the Darlington area of County Durham you'll no doubt be interested to know that Darlington College of Technology will be holding courses for beginners, ribber and electronics as well as the popular City and Guilds.

For further details contact

the College's Gladstone Street Annexe, Darlington, Co. Durham DL3 7BB. Tel: 0325 467651.

Knot for publication

If you haven't seen the celebration issue of 'Slip Knot' in June you won't know what you are missing. It was a real bumper affair to mark the 15th anniversary of the Knitting and Crochet Guild – and it was crammed full of all the regular who's-who and what's-what features, as well as congratulatory news and reports.

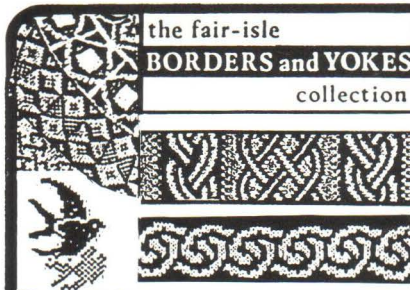
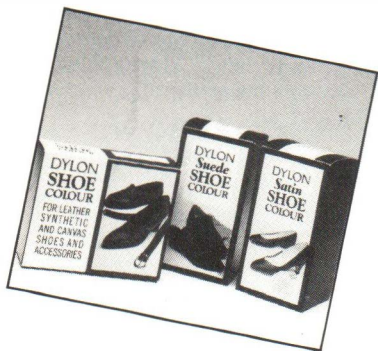
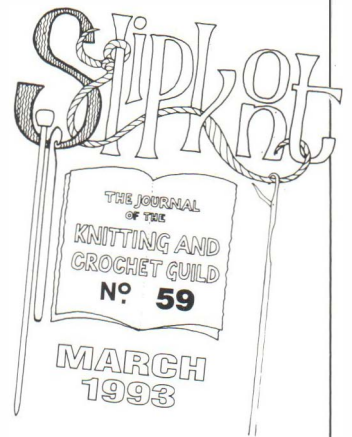
'Slip Knot' is the official journal of the Knitting and Crochet Guild – a real 'must' for any keen craftswoman (or man!). It is a veritable mine of information on what is happening in the craft world around the country – shows, workshops, courses and reports from branches as well as letters from readers as far afield as Australia and California!

There are step-by-step instructions on bettering your stitch technique in crochet; poetry penned by knitters; pat-

tern ideas and details of catalogues, kits and accessories connected with knitting and crochet.

Readers' letters, many of which are published in each issue, are always more than welcome

So come on, make sure you don't miss out on issue number 61, due out in September, write now for details about becoming a member of the Knitting and Crochet Guild. Just send an S.A.E. to Anne Budworth, 228 Chester Road North, Kidderminster, Worcestershire DY10 1TH.



the fair-isle BORDERS and YOKES collection

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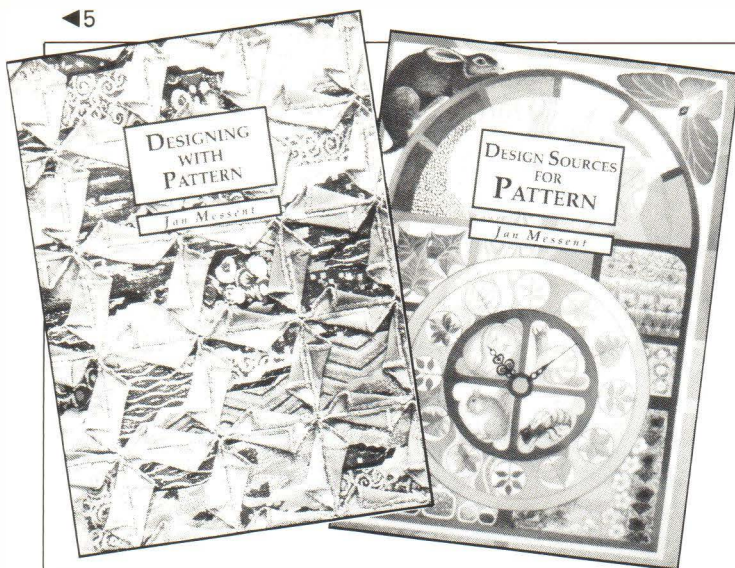


BIRDS

5 INTARSIA DESIGNS – kingfishers, swallows, ducks, barn owl and tawny owl – PLUS – hints and tips on intarsia knitting £2.00 inc. P&P

CATS

5 INTARSIA DESIGNS – siamese twins, persian playmates, kitten, snow leopard and tabby £2.00 inc. P&P – illustrated in colour



Design by Jan Messent

Jan Messent is well-known for her books *Have You Any Wool*, *Wool 'n Magic* and many other hand knitting publications. Two new books, *Designing With Pattern* and *Design Sources for Pattern*, are aimed at anyone interested in creating their own designs. They are ideally suited to anyone undertaking any of the City & Guilds Creative Studies, SCOTVEC or NWRAC courses, as the design element of these courses is fifty per cent of the work and to many it is the most difficult part.

In *Design Sources for Pattern* Jan describes four basic categories of pattern: natural/organic, such as animal skins or shells; structural patterns such as buildings or artefacts; planned patterns used for ornament and decoration and combination patterns.

The book is filled with pictures and drawings illustrating the various categories. It will encourage an awareness of pattern and how to record it for use in any craft. A wonderful source book in itself, it will

certainly inspire any would-be designers to look further and develop their own ideas.

The second book, *Designing With Pattern* describes, with both text and again lots of drawings, how to use the design sources. You are shown how to build up designs on square or circular grids and how to distort grids to achieve less predictable results.

How to create motifs from shapes, borders from motifs, constructing corners and creating see-through patterns can all be found here.

Both of these books make you feel that you are reading through the author's personal design notebook. They are presented with a very user-friendly approach and I can certainly recommend them to anyone interested in the design of patterns.

Both books are available from book shops, or direct from Crochet Design, 17 Poulton Square, Morecambe, Lancashire LA4 5PZ. Each costs £4.95 plus £1 postage and packing.

Hand dyed wool and silk

Brethyn Brith have recently added four ply Tussah Silk to their range of hand dyed yarns. The wonderful sheen and random colours of this yarn makes an ideal combination with neutral coloured Angora or Lambswool. This silk costs £6.50 per 50 gram skein, but a little luxury goes a long way when combined with a good quality base yarn.

Other hand dyed yarns available from Brethyn Brith are double knit wool, four-ply wool, mohair and various silks.

All yarns are in hanks and so require re-winding before you can machine knit them. The colours are excellent and well worth the extra work involved.

They also provide small skeins and a texture theme pack which is ideal for students.

For further details please write to Brethyn Brith, Uned 2, Amgueddfa Diwydiant, Gwlan Cymru, Drefach-Felindre, Llandysul, Dyfed SA44 5UP, Wales.

Machine Knitting classes

Starting this September, Carol McCaig will be teaching Machine Knitting Beginners classes on Wednesday evenings and Intermediate classes on Tuesday evenings at the Purbeck School, Wareham, Dorset. For further information please telephone Carol on 0929 463380.

To the Manor born?

Longing to get away for a weekend? Then you'll no doubt jump at the chance to get away for a whole series of weekends over the next two years – and indulge yourself with two days of uninterrupted intensive knitting.

Chances are you'll be almost reluctant to return home again, too, after you've

sampled the hospitality at beautiful Urchfont Manor, an historic country house nestling deep in the folds of the Wiltshire countryside. But you will be there to study, as well as to appreciate the tranquil atmosphere of your surroundings. For you'll be part of the City and Guilds Part One Machine Knitting Course being offered at Urchfont Manor as a series of linked weekends spread over two years.

Urchfont Manor is well-known for its strong programme of residential craft courses including embroidery, stained glass, ceramic and furniture restoration, calligraphy, book-binding, painting and drawing.

The series of weekends begins in October – for further details contact The Director, Urchfont Manor College, Near Devizes, Wiltshire. Tel: 0380 840495.

Busy Bee Basics

The latest pattern booklets from the Busy Bee collection are *Garner Carriage Classics*, *Fair Isle Designs for Ladies* and *Fair Isle Sweaters for Men*.

Garner Carriage Classics includes two sweaters and a cardigan knitted in four-ply acrylic and two summer tops knitted in four-ply acrylic crêpe.

The patterns, in sizes 32 to 44, are ideally suited to the new garner carriage owner as instructions are given in full and are very easy to follow.

For designs with a traditional look try *Fair Isle Designs for Ladies*. This booklet includes three round neck sweaters, one round neck cardigan and one vee neck cardigan, all with

easy to knit drop shoulders. Sizes 32 to 44 inch bust.

The *Fair Isle Sweaters for Men* designs are also drop shoulder styles and include round neck, vee neck and shawl-collared sweaters in sizes 36 to 44.

The stitch pattern charts are very clear for easy copying to punchcard, mylar sheet or PPD. The *Fair Isle* patterns are suitable for all standard gauge knitting machines.

Each booklet costs £3.50 including postage and packing from Busy Bee Basics, Brooklyn, Ruthin Road, Bwlchgwyn, Wrexham, Clwyd LL11 5UT. A complete list of the 28 pattern booklets and single pattern charts is available on receipt of a stamped, self-addressed, envelope.



A gift of an idea

Stuck for something unusual to buy for a keen seamstress friend? How about a gift box full of thread to solve at least some of her sewing needs?

It's an idea that's already been tried and tested – and one which worked a treat! The inspiration comes from one of the leading UK sewing thread manufacturers, **Empress Mills of Lancashire**, who already sell high quality threads at manufacturer's prices through their mail order service. When they decided to extend this service to gift boxes of thread from their mill shop in Colne, Lancashire earlier this year, demand very quickly outstripped supply.

Says mill director Christine Driver: 'The gift boxes, in various sizes, can be filled with whatever combination of types and colours of thread

people request. The thread and the box are then subject to a special introductory discount.'

Boxes come in ornate wood, low-cost perspex or quilted fabric. There is also a large plastic 'Thread Tidy' in the range, ideal for storing large numbers of thread spools and other small sewing items.

Customers who order through the company's mail order service can take advantage of various discounts according to size until December 31st this year.

Threads on offer are suitable for hand and machine sewing and come in a wide selection of colours – at prices far lower than in the shops.

For details of the full range you can ring Empress Mills on 0282 863181 between 8 am and 8 pm.

Baby and toddler fashion

Jaquandra is the name of a group of three young ladies who have got together to produce fashionable and at the same time practical patterns for babies and toddlers.

The garments will be delightful for youngsters from 6 to 36 months and would certainly make excellent gifts to new parents, if like me, your children are past this stage.

All are knitted in 3/14's 100% combed cotton which is comfortable to wear and washes beautifully. It is readily available from several well-known spinners, or directly from Jaquandra.

The **Classic Collection** is a collection of trousers, all-in-ones, hooded jacket, jumper, pants and cardigan in traditional pastel Fair Isle designs.

The **Harlequin Collection**,

for those who prefer a more modern look, includes hats, trousers, all-in-ones, tops and a waistcoat in sunny bright colours. This collection has a very Continental appearance.

Unfortunately, an error was found in Harlequin after some copies had been sold. We all know that gremlins can creep into the most unexpected places! If you purchased a copy before the first of March 1993, please accept the apologies of Jaquandra and if you will return it to the address below, you will be sent a corrected copy by return of post.

To order a copy of either pattern book please send a cheque for £5.45, including postage, to Jaquandra, 71 Heapey Road, Chorley, Lancashire PR6 9BQ.

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Sept. 4th

Fforest Hotel
Pontardulais Road
Fforest-fach, Swansea

Sept. 25th

Hanham Folk Centre
High Street
Hanham, Bristol

NS



1 TRELLIS FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Detroit Vermont 4-ply Perle.
3 [4, 4] x 100g balls in White (MC).
1 x 100g ball each in Duck Egg (A), Mulberry (B) and Violet (C).

GARMENT WEIGHT

Finished garment in first size weighs 435g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 99 [116, 132] cm, 39 [45½, 52] in.
Length to shoulder 64 [65, 66.5] cm, 25 [25½, 26] in.
Sleeve seam 46.5 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, or fill in pattern cards using punchcards as a guide, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

K 6 rows MC/A, 2 rows MC only (st st), 2 rows MC/B, 14 rows MC/C, 2 rows MC/B and 2 rows MC only (st st). These 28 rows form pattern.

BACK

With carriage at right and using C, cast on 146 [170, 194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 35 rows. Transfer sts for st st *. Insert card 1 and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt 1 **. K 206 [210, 214] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 86 [99, 113] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 48 [59, 69] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 26 [28, 32] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 118 rows. RC shows 120. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B, K 18 rows. Remove card. Insert card 1 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt 1. K 42 [46, 50] rows. RC shows 184 [188,

192]. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 82 [95, 109] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [59, 69] sts rem. K 10 rows. Cast off. With carriage

at right, unravel nylon cord over 18 [20, 24] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using C, cast on 82 [88, 92] sts at centre in 1x1 rib. Work as for back from * to *. Insert card 1 and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt 1. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 140 [146, 150] sts. K 3 rows. RC shows 148. Cast off.

NECKBAND

Join right shoulder seam. Push 164 [168, 176] Ns to WP. With K side facing, pick up 94 [96, 100] sts around front neck edge and 70 [72, 76] sts around back neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-7/MT-7, K 12 rows. Using C, K 2 rows. Using MC, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Swiss darn motifs following chart.





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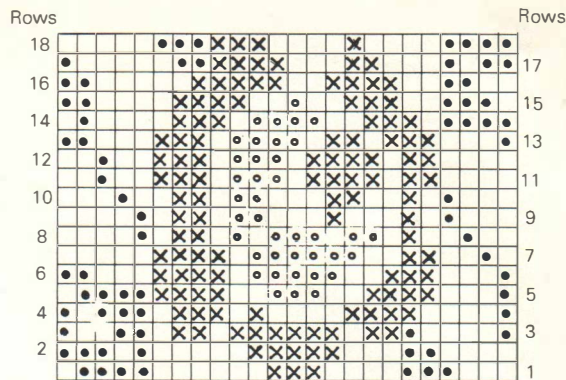
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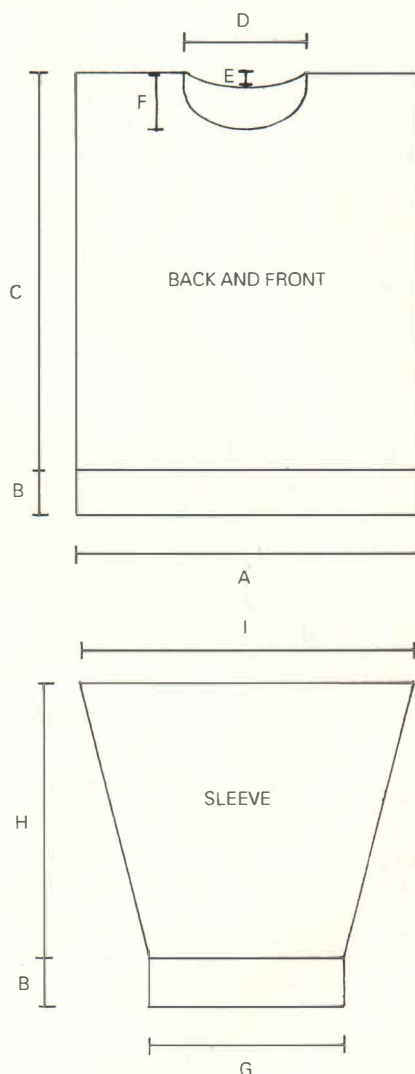


SWISS DARNING CHART

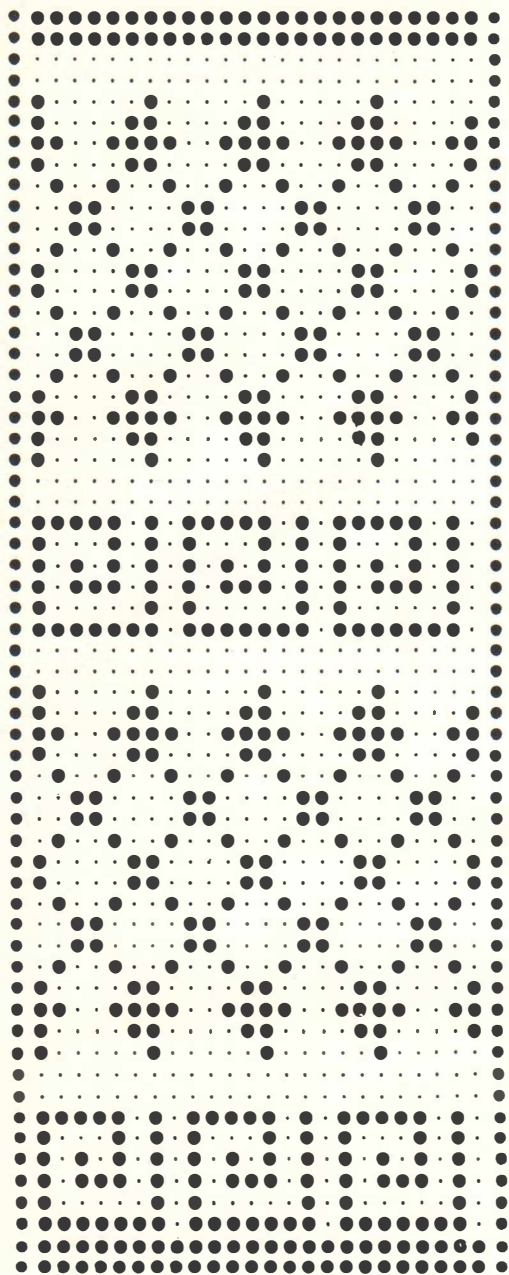
☒ = Colour B from punchcard 2

◻ = Swiss darn using C

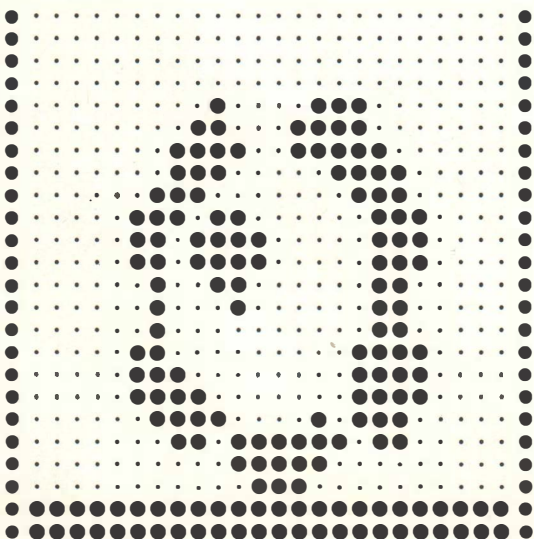
◻ = Swiss darn using A



- A = 50 [58.5, 66.5] cm
- B = 6.5 cm
- C = 57.5 [58.5, 60] cm
- D = 17 [18, 19] cm
- E = 2 cm
- F = 8 cm
- G = 28 [30, 31.5] cm
- H = 40 cm
- I = 48 [50, 51.5] cm



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PUNCHCARD 2

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2



2 SLEEVELESS CABLE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Spectrum Linaria 4-ply.
1 x 500g cone in Citron (MY).

GARMENT WEIGHT

Finished garment in second size weighs 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 97 [102, 105, 110] cm, 38 [40, 42 1/2, 43 1/2] in.
Length to shoulder 53.5 [55.5, 57.5, 59.5] cm, 21 [22, 22 1/2, 23 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 42 rows to 10 cm, 4 in measured over cable pattern (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 150 [158, 164, 172] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 6 rows. Transfer sts for st st. Transfer sts as shown on cable chart. Set RC at 000. Using MT, cont in cable patt from chart. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 9th [10th, 10th, 11th] row until there are 166 [174, 180, 188] sts, then on every foll 9th [10th, 11th, 11th] row until there are 178 [186, 192, 200] sts. K 9 [5, 7, 8] rows. RC shows 131 [140, 148, 156].

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of every row until 152 [160, 166, 174] sts rem, then on every foll 3rd row until 144 [152, 158, 166] sts rem. K 68 rows. RC shows 219 [228, 236, 244].

SHAPE SHOULDERS

Push 28 [32, 35, 39] Ns at left and right to HP. Cont on rem 88 sts. Cast off 4 sts at beg of next 4 rows. Dec 1 st at each end of every foll 3rd row until 66 sts rem. RC shows 232 [241, 249, 257]. Push empty Ns from NWP to WP. Pick up a loop from below adjacent st and place on to empty N. Using MT-1, K 10 rows. Cast off. Push Ns at right from HP to UWP. * Push empty Ns from NWP to WP. Pick up a loop from below adjacent st and place on to empty N. Using WY, K a few rows and release from machine *. Push Ns at left from HP to UWP. Rep from * to *.

TO JOIN RIGHT SHOULDER

Push 28 [32, 35, 39] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

ARMHOLE BANDS

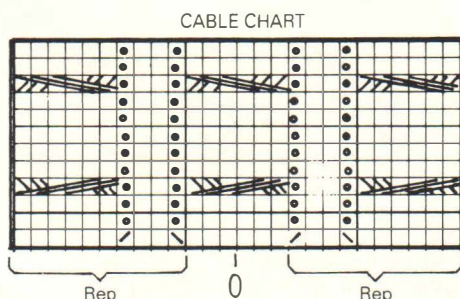
Push 136 Ns to WP. With P side facing, pick up 136 sts around armhole edge and place on to Ns. Set RC at 000. Using MT-1 and MY, K 10 rows. Cast off.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and neckband seams.



Key

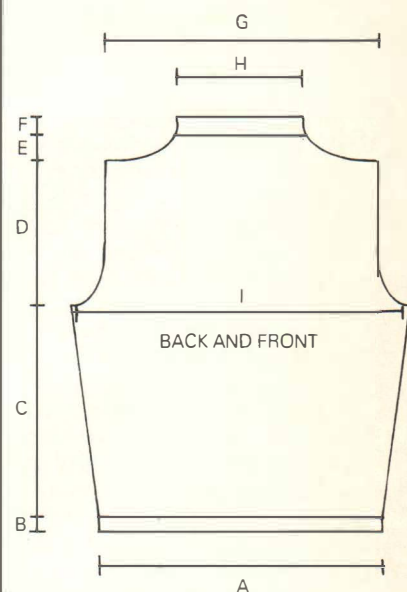
= Transfer st to adjacent N at right, push empty N to NWP.

= Transfer st to adjacent N at left, push empty N to NWP.

= N in NWP.

= Cross 3 sts at left in front of 3 sts at right.

= Cross 3 sts at right in front of 3 sts at left.



A = 41.5 [43.5, 45.5, 47.5] cm
B = 1.5 cm
C = 31 [33, 35, 37] cm
D = 21 cm
E = 3 cm
F = 2.5 cm
G = 40 [42, 43.5, 46] cm
H = 18 cm
I = 49 [51.5, 53, 55.5] cm

LATCH ON

STITCH WORLD

I have been 'playing' with the built-in patterns on my 950i machine. Not all knitters realise that it is possible to 'pick out' parts of the patterns to suit our own taste.

Joan Lafferty

The electronic knitting machines are actually very simple computers and like all computers they have a memory. We, too, have a memory, which we can change at will. In this we are unlike the computers – they have to be instructed by a human (although I sometimes think my computer is running me, rather than the other way around!). So when your gas bill is enormously inflated and 'they' say 'It's the computer' it's not! It is the hand on the button. When it comes to the knitting machine, don't be frightened of it; if there are errors it is the knitter who is at fault, not some malicious gremlin in the works!

How do we go wrong? To start with, we must know what to tell the machine. As soon as the machine is switched on it wants to know what we are proposing to do. So we press the numbers 990 if we are going to use the built-in patterns as they stand or 999 if we want to pick out something on the mylar sheet or a portion of a built-in pattern. (The later machines don't have a mylar sheet, but the principle is the same.) I particularly wanted a small block of Fair Isle and had nothing suitable already drawn out on the mylar sheet. (If using the models without the mylar sheet it will still be necessary to draw out one's pattern on a graph sheet and then put the numbers into the machine.) So for my small pattern I had a good look at the patterns in 'Stitch World'.

In order to take part of a pattern it is necessary to consider the portion as a square or a rectangle. Of course, it is easy

enough to use a complete line (or lines) of a pattern. Take pattern 101 as an example. Do you fancy a row of fencing without the little animal? Turn to the chart at the back, set the mode as 999 and the machine will ask you for the numbers at the top, bottom and each side. This is easy enough, since the fence comes at the bottom – so the bottom line is 1; the fence stops at 8, so the top line is 8. The left end must be 1 and

counting the squares shows us it stops at 39. This is quite simple and the final thing the machine asks is the left edge of the pattern. Since it is a smallish repeat you can probably get away with pressing the yellow button and giving the number of the first stitch on the left of the garment.

I used the fence like this a number of years ago, when jumpers with sheep were all the rage. I also picked out the ram from pattern 47 in the same way. This jumper was for my daughter and she decided she didn't want a lot of rams, so she designed a sheep for herself (I wish I could draw like she does and nowadays I wish she lived at home when I want something drawn for me!) The sheep went on the mylar sheet, of course, but all I had to do was give the sheet number and the numbers for the sheep; it was quite easy, since I was still in the 999 mode. This is just a example of how we can 'mix and match' the different pattern sources.

More recently I wanted a

small all-over Fair Isle pattern for a child's garment. The first priority was short floats, because little fingers get caught easily. I went through several of the 'all-over patterns'; pattern 10 looked promising since it was made up of squares, but turning to the back it was obvious that the squares would be too big for my purpose. Number 20 is a very large pattern, but I could see that I could pick out the centre of the pattern – in fact I have drawn a rectangle round it for future reference. I then made a note of the 'co-ordinates' beside the pattern, which read: bottom 11, top 19, left 11 and right 19, which I have just realised is a perfect square! This gives a nice 'all-over pattern' with floats no longer than three stitches.

Another one I have 'picked out' recently is a tuck stitch pattern. A friend with a punchcard machine had made a tuck stitch garment; a mutual friend asked if I could do the same stitch pattern for her. The punchcard had alternate holes for two rows, then two rows plain and the holes reversed for two rows. Here I turned straight away to the charts at the back and found what I wanted in pattern 229. It is not necessary to go across all 24 stitches like the punchcard, my co-ordinates were 1, 8, 1, 4. This is where we must be sure to get our figures right – if the knitting is a complete mess, the machine is only doing what we have told it!

Knitters who previously used the punchcard machines are sometimes bothered by the fact that the old favourites, Card 1 which is applicable to all Japanese machines and Card 3 which is originally a Knitmaster card, seem to be missing from Stitch World. This is another instance where we have to select the appropriate cards for ourselves.

Do you know the stitch we choose to call 'teacosity stitch'? I first saw this used for a child's 'all-in-one' garment (similar to a baby-gro) and considered it much too thick and cumbersome. But, used for a tea cosy, it is just right and so simple to work. Using a punchcard machine one inserts Card 1, locks it and knits ten rows in slip stitch



"Can you wait a while, Roland – I'm knitting a jumper for Paul Mason."

with the card locked, then switches off the slip mechanism and knits two plain rows. So on the electronic machine we need to find something that matches Card 1. I know some experienced knitters just use one plain and one blank square and because the electronic machine cannot be locked they manage to knit with the Error light flashing. This does not suit me – if this lamp flashes I consider I am doing something wrong! Instead I programme two rows with the same stitch and one blank beside it.

Number 491 will do nicely; the numbers are 1, 2, 1, 2. Of course the buzzer goes every second row, but one gets used to ignoring that. If we want to use Card 1 'straight', without locking it, number 256 is the answer.

Card 3 is a little more tricky to pick out. This is more often used for tuck or slip stitch, so

we need to look at the charts from 223 onwards. Number 309 is very similar and can be used as it stands, although in point of fact it has only three rows tucking instead of the four on Card 3. It would be possible to use number 312 with the elongation button (number 4) up. But I prefer not to use these buttons if I don't need to – I know I am likely to forget to put everything back to normal again for the next garment! If we really want four rows of tuck, number 239 is the one to choose. The numbers to pick out are: 1, 8, 16 and 19 or in fact anywhere else in this pattern where there are three black spaces beside the white ones. When I had done my 'research' into Card 3 using the charts at the back of the book, I turned to the knitted samples to check what the whole pattern looked like. What a pretty tuck stitch pattern and I don't think I had

ever really looked at it before. Still, it does take some time to absorb 555 different stitches.

For my last experiment I could not look for a knitted sample because I wanted to use a rib setting and Stitch World deals only with knitting on the main bed. I was asked by a large lady, who 'carried all before her' to make a waistcoat, which did not have rib to pull it in at the waist. My immediate thought was what we called 'punch, tuck rib' in the punchcard days. This means setting for full needle rib, with a tuck setting on the main bed only. The 850 ribber book gives one example of this kind of work; it makes an excellent fabric, which lies flat without curling, while the advantage for my customer was that I could start with a few rows of full needle rib and go straight into the pattern without altering the tension. The yarn I chose was three-

ply; our ordinary four-ply is too bulky. In the past I have used two ends of Industrial 2/30s, but this sometimes catches on the gate pegs. If using 2/30s, it is absolutely essential to insert the Fine Knit bar, but I got away without using it for my three-ply, working on tension 3/3.

Not having any samples in the book, I had to knit my own. Our 'modified' Card 3 makes a very solid fabric, but not quite what I wanted. I decided the tuck stitch must be very simple; the first one in the book – 223 – came out very well, as did 255. I liked 245 very much but the bottom edge was a bit wavy, very pretty for a baby's garment but not for my particular lady. I finally settled on 272, which knits little chevrons.

My customer was delighted and says she is coming back for another one. That is the acid test!



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3



3 GARTER PATTERN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Forsell's 4-ply Pure New Wool.
2 x 500g cones in Kingcup (MY).

GARMENT WEIGHT

Finished garment in second size weighs 500g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 76-82 [87-92] cm, 30-32 [34-36] in.
Actual size 107 [117] cm, 42 [46] in.
Length to shoulder 61 cm, 24 in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 44 rows to 10 cm, 4 in measured over garter stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Brother card 178 from The Brother Garter Carriage Book for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 168 [184] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 29 rows. Transfer sts for st st. Insert card and lock on first row. Using MT, K 1 row. Change to garter carriage. Set RC to 240. Release card and cont in garter st. K 240 rows. RC shows 000. Cast off.

SLEEVES

With carriage at right and using MY, cast on 74 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 21 rows. Transfer sts for st st. Insert card and lock on first row. Using MT, K 1 row. Change to garter carriage. Set RC to 170. Release card and cont in garter st. Shape sides by inc 1 st at each end of every 4th row until there are 144 sts. K 30 rows. RC shows 000. Cast off.

NECKBAND

With carriage at right and using MY, cast on 150 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4•/MT-4•, K 26 rows. Transfer sts for st st. Using MT+1, K 1 row. Using

WY, K a few rows and release from machine.

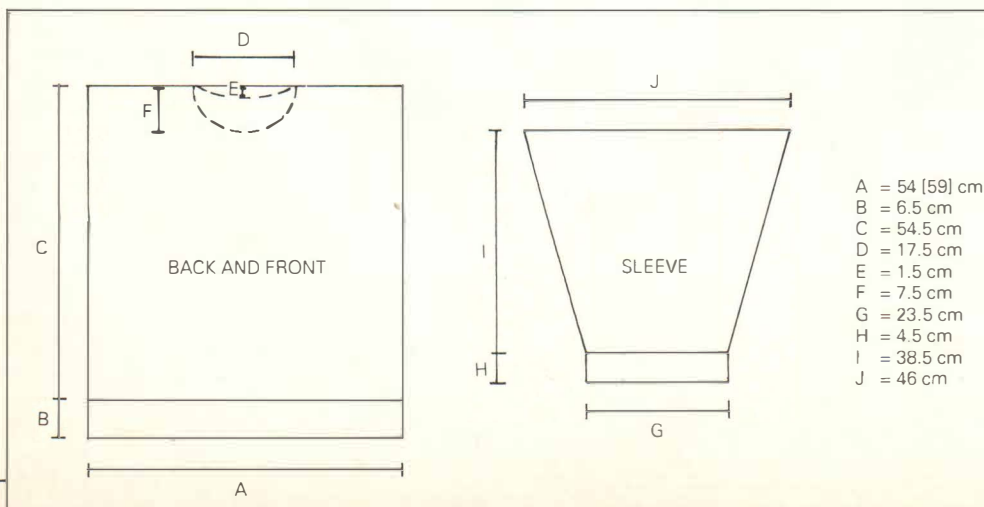
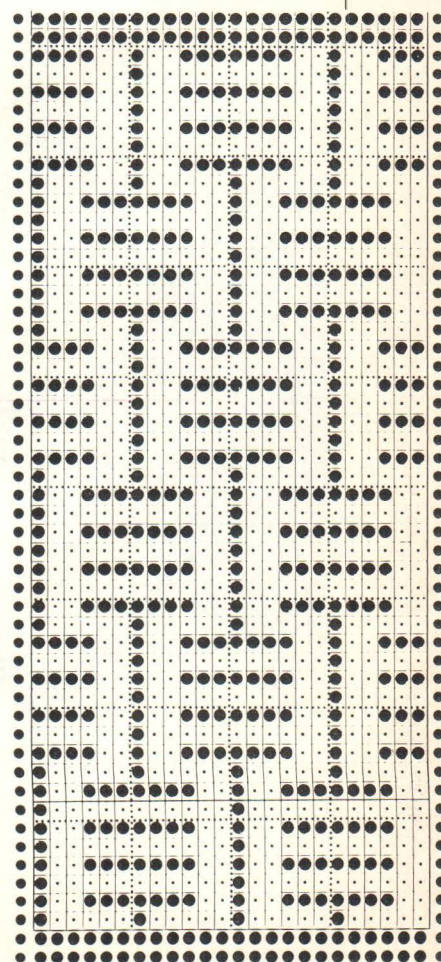
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Make a cut-and-sew neckline using measurements on diagram. Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside.

PUNCHCARD CHART



SILVER SCENE

I have spent some happy hours this month playing with Silver's electronic intarsia carriage (AG50). This is the first electronic intarsia carriage ever.

Liz Norton

As we saw last month, knitting intarsia involves bringing the needles to the intarsia position (the upper working position) and laying the different coloured yarns on the appropriate needles by hand. The AG50 simplifies this process. It connects to the patterning mechanism of the electronic machine and selects groups of needles (for the different colours) to the intarsia position, ready for you to lay the appropriate yarn on the needles. It has five different ways of knitting intarsia. For the first two methods you need a Design Controller. The

third and fourth methods work from a mylar sheet, so these methods can be used on older electronic machines which don't have the Design Controller facility. The fifth and final method is to simply use the carriage in the same way as you use a non-electronic intarsia carriage.

This month I'm writing about the first two methods. The design is programmed into the Design Controller using the multi-coloured slip, multi-coloured jacquard programme. That is, the different parts of the pattern, knitted in different colours, are drawn on

different mylar sheets (or parts of the mylar sheet). A blank sheet for the background is included. I wrote about this programme in detail in the November 1991 issue which, as I write, is still available. The Design Controller analyses the pattern and separates it so that only one colour is knitted with each pass of the carriage. For example, if you have three colours in a row, it requires three passes of the carriage to knit one row of the original design. The Design Controller can programme up to five colours in a row. The intarsia carriage selects the programmed needles to the intarsia position and the yarn is laid across the selected needles by hand. On the next pass, the carriage knits these needles and brings the needles for the next colour to be knitted to the intarsia position.

The Design Controller programme includes the facility

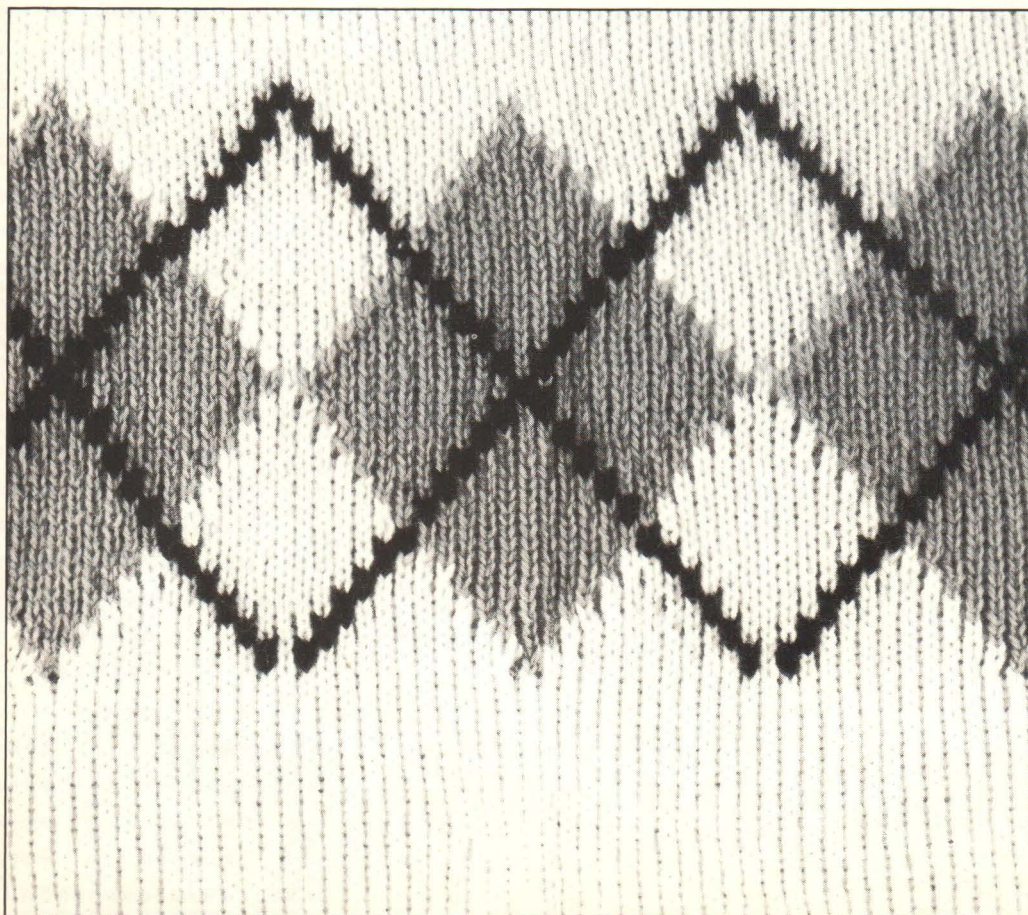
for marking the instruction columns of the mylar sheet so that the colour of the yarn to be used is displayed, on the Design Controller, as you knit. Notice though that at the beginning of the row the Design Controller displays the colour that will be used to knit the row you are about to select. So the colour you are laying in, on the row you've just selected, is the previous colour in the sequence.

As is usual with intarsia, when you lay the yarn across the needles you must start on the same side as the carriage. As each colour is knitted with a separate pass of the carriage, this means that, if the first yarn is laid from right to left, the second will be laid from left to right and so on. This, in turn, means that if you are knitting with an even number of colours, after knitting one complete row of the design the carriage will be on the wrong side of the bed in relation to the position of the yarn ends.

This doesn't mean however, that you are restricted to knitting designs with an odd number of colours! Instead, when you programme in the pattern, if it has an even number of colours add one to make an odd number. That is, if your design has, for example, four colours, tell the Design Controller it has five. Then, when you read the mylar sheets, feed in an extra blank one to make the odd number. This blank mylar sheet is in addition to the blank one for the background. The additional blank mylar sheet is fed in before the background. (The background is always fed in last.) If you don't fill in the columns for the colour (on the extra mylar sheet) it will show as 0 on the Design Controller during knitting. When you reach the appropriate row in the knitting, you get a row where no needles are selected; you have in effect programmed in a free pass to get you to the appropriate side, so your carriage will always be on the correct side of the knitting in relation to the yarn ends.

In fact, you don't even have

DESIGN NO 1. FROM THE PATTERN PACK WITH THE AG50 INTARSIA CARRIAGE KNITTED IN 3 COLOURS USING METHOD 1



to actually read a blank mylar sheet for the free pass. When you reach that part of the programming sequence, (the Design Controller will be saying 'X RS SET', X being the number of rows in the pattern) with the mylar sheet reader empty press '='. You will hear the reader scan the appropriate number of times, even though there isn't a mylar sheet in the reader.

As I said, this is done before reading in the blank mylar sheet that is marked for the background colour. If you reverse the order of the two blank mylar sheets (or the background mylar sheet and 'no mylar sheet') and so read the background mylar sheet first, you will find that the Design Controller will still programme the free pass before the background row, but it **won't** reverse the colour notation. As a result, the free pass is notated for the background colour and the background row is notated '0'. This is not a disaster of course, but it may cause some confusion.

What if you want to use more than five colours in a row? You can do this by 'pairing' the colours and programming two colours on the same mylar sheet. Normally you only do this if the two colours are on different rows, but this of course doesn't add to the number of colours in the row. Instead, choose two of the colours that are well separated in the design but on the same rows and programme them on the same mylar sheet. You will have to remember when you knit those colours that the needles have been selected for not **one** colour but **two**. Since you chose colours that were widely separated on the design, there shouldn't be any confusion when laying in the yarns.

Since each colour is knitted on a separate row, the wrapping of the yarns, where you change from one colour to another, has to be done in a different way to the method used for the manual intarsia carriage. Before laying the yarn on the needles it is hooked around the nearest non-selected needle knitted in

the adjacent colour. I found it easiest to move the needle forward slightly to do this, but take care that the stitch on the needle doesn't go behind the latch and knit the loop. One advantage I found with this method of knitting and 'wrapping' was that the yarns tangled far less than I usually manage with conventional intarsia knitting!

The manual seems to suggest knitting any single selected needles by hand, back to the working position. I say 'seems to' as it isn't clear whether this should just be done on the first row, or on all rows when single needles are selected. I opted for all rows, I found it very easy.

With Method 1, I also wasn't sure from reading the manual whether to use separate balls of yarn for every group of needles, or to use one ball if there was only one

non-selected needle between adjacent groups being knitted in the same colour. I tried both ways and found using one ball easiest. When I tried Method Two I realised that this was the method used there.

The manual suggested moving the last needle of a group back towards the working position, sufficiently far for the latch to close and trap the yarn, but not far enough to knit. I imagine this is to prevent dropped stitches at the edge of a block of colour. I found it easy and successful. Take care not to actually knit the stitch as you position the needle, since the yarn has to feed through to knit all the other stitches before knitting the final stitch.

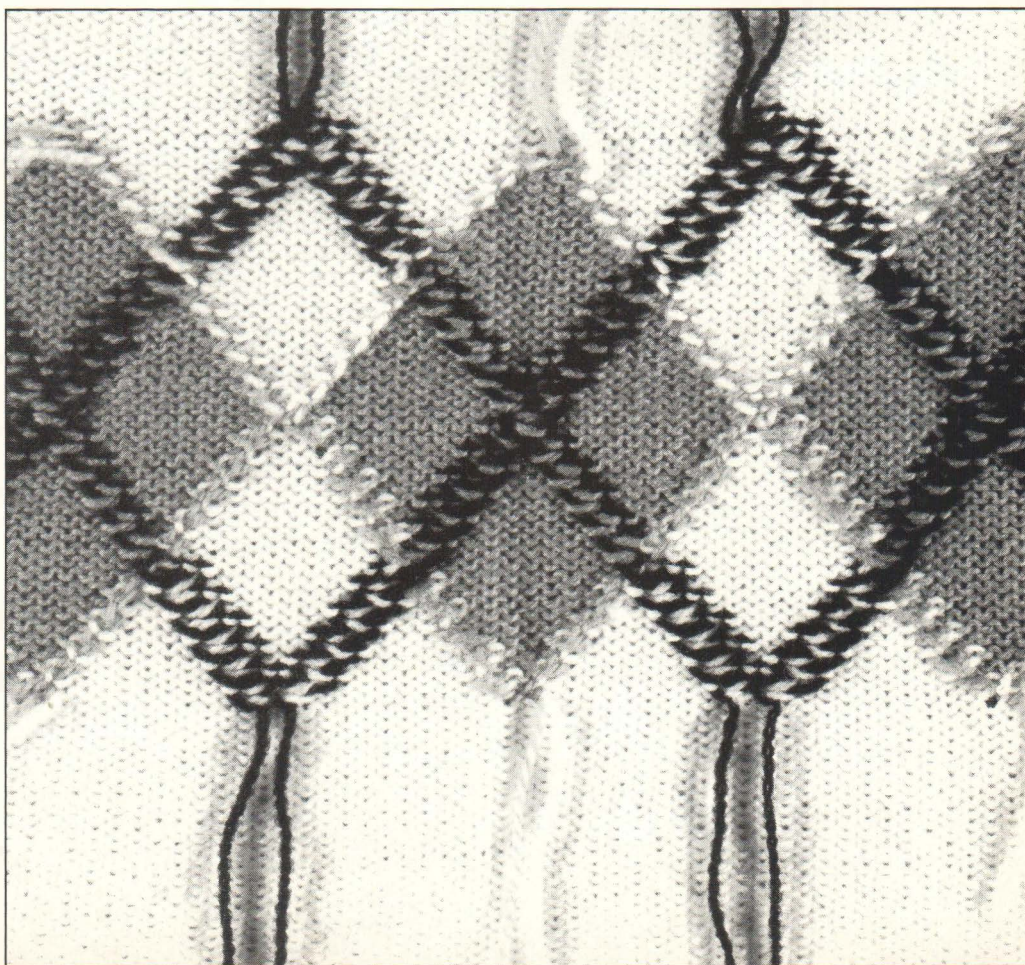
Method Two is described as a combination of Fair Isle and intarsia in the manual. (I found the patterns supplied with the carriage not what I expected.

Those for Methods One and Two were what I'd describe as multi-coloured Fair Isle, whereas I think most British knitters think of intarsia as picture knitting. However, I don't think this affects the method of knitting.) The design example supplied for Method Two is of bunches of grapes on a background of a small all-over Fair Isle leaf pattern. The leaves and grapes are outlined by the background colour.

When programmed, the leaves are colour 1, the grapes are colour 2 and the background colour 3. When you knit you find that, as you might expect for Fair Isle, the needles selected for the leaves are scattered in singles or small groups across the bed, mostly separated by small numbers of needles (which will be the background needles), but with larger gaps where the grapes will be. All

REVERSE (PURL) SIDE.

I have deliberately left the yarn ends unfinished to illustrate the number of balls of yarn used



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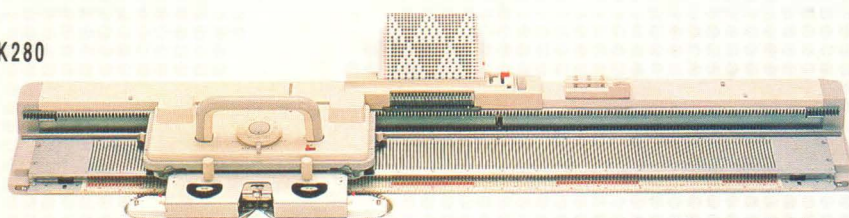
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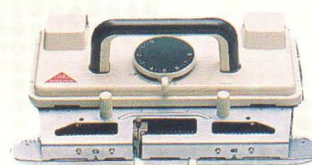
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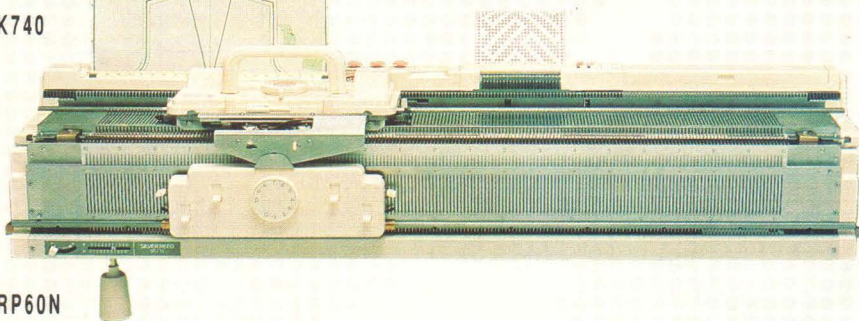
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the selected needles between any two of the larger gaps for the grapes are treated as one group and knitted with one ball of yarn. When the needles for the grapes are selected, each bunch of grapes is knitted with a separate ball. You can use the same or different colours. Finally, the background colour when selected shows needles scattered across the entire bed and is knitted with one ball of yarn. This sounds complicated, but I found it easy to do (though not as quick as Fair Isle of course). The fabric was like Fair Isle, with short floats on the reverse, but only two 'sets' of floats in any one area.

To knit an intarsia motif using either of these meth-

ods, you need to programme your design in a particular way. It is not simply a matter of positioning the point cams at the edges of where you want your motif. If you do that, the needles outside the point cams will never be selected and therefore never knitted! The area either side of the motif (to be knitted in the background colour), must be included in the original design as well.

Let's look at the star pattern from the pack supplied with the intarsia carriage (Figure 1). When used as an all-over pattern it is 28 stitches wide (and 22 rows long; but it's the width we're concerned with here). Suppose you want to use it as

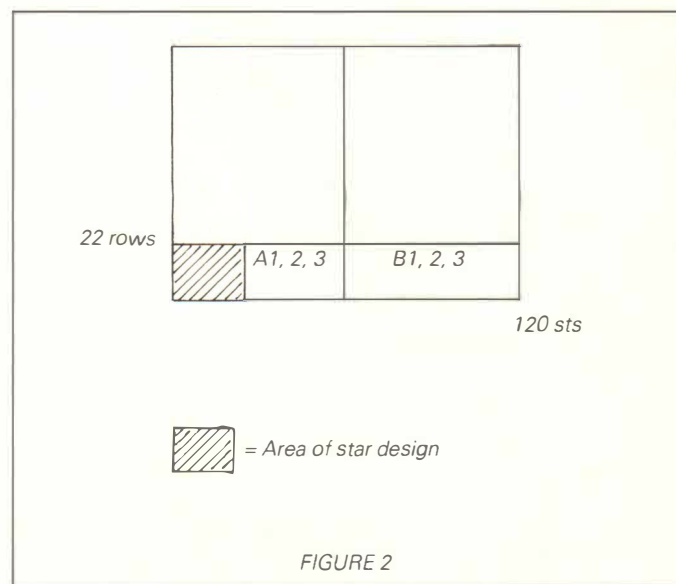
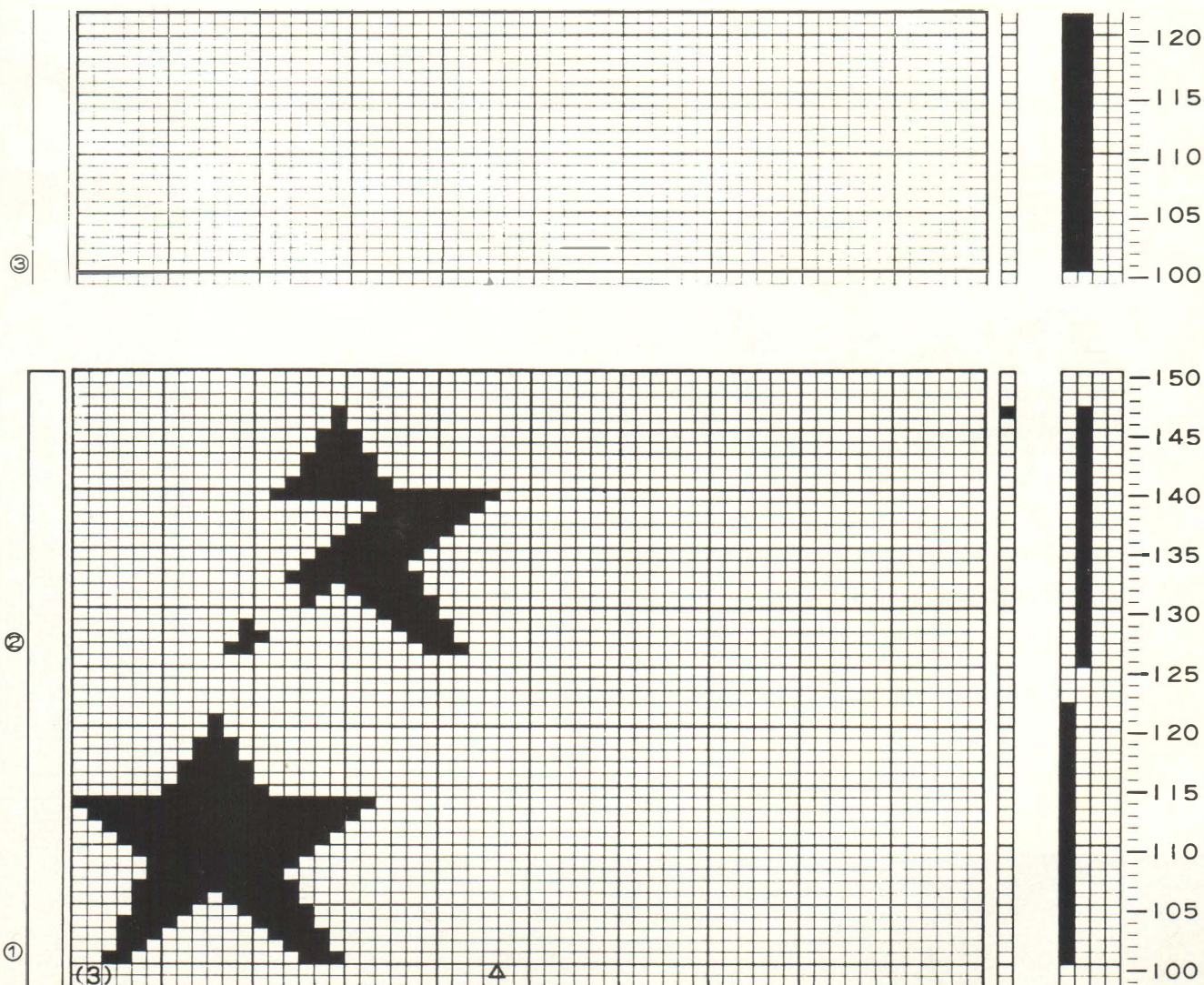


FIGURE 1

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a motif, in the centre of a sweater. Programmed in as a pattern 120 stitches wide, with the star pattern on the left of the design (Figure 2), you'll be able to use it as a single motif in the centre of any knitting, up to the full width of the bed.

Figure 3 shows how the pattern repeats will fall. To programme in the pattern as a 120 stitch wide repeat, you have to combine the programme for patterns bigger than one mylar sheet with the multi-coloured jacquard programme. Again, this is included in the Silver article in the November 1991 issue. For this particular design, the initial programming instructions

will be R, 22, F4, 120, F3, 3. You will find the programme will tell you 22 RS SET a total of six times. You have to know the correct order to feed the mylar sheets in.

For a three-colour pattern, each area is separated on to three mylar sheets. I'm calling these sheets 1, 2 and 3. So we have six mylar sheets, A1, A2, A3, B1, B2, B3 and they are read in that order. As the pattern is only 22 rows long, you don't actually need six separate mylar sheets, the pattern would fit on to one. In addition, A3, B1, B2 and B3 are all blank in the design area. However, the Design Controller will only incorporate the instructions in the instruction column

of the mylar sheet on the right of the design (sheets B) into the programme. If you literally use blank sheets (or don't use a sheet at all, as above) for B1, B2 and B3, then the Design Controller won't display the colour you should be using. So it pays to spend a little time filling in the instruction columns for the colour notation on B1, B2 and B3.

You could of course programme the design so that the blank is on the left of the design (Figure 4). Then the Design Controller will use the notation on the pre-printed sheets which will now be B1, B2 and B3. This is only an advantage if you're using the pre-printed sheets and you'll have to think carefully about positioning the N1 cam (Figure 5). I always feel that it shouldn't matter to me whether the design is on the A or B sheet. However, in practice, I find it much easier to have it on the A sheet; then,

when I position the N1 cam, I can visualise it as the left edge of the design. If the design is on sheet B, my brain finds it harder to visualise for some reason! For the example I've used, I've suggested programming the pattern width as 120 stitches. This will vary of course with the width of the design, the planned position of the design and the number of stitches to be used for the garment.

Finally, to use the intarsia carriage, for Methods 1 and 2 at least, requires planning (though you are given some prepared patterns to get you started). However, I found it easy to knit with. I liked having the needles selected for me – much easier than peering at a chart every row and more accurate. I didn't make mistakes in the design.

Next month I'll be writing about the other ways of knitting intarsia with the AG50.

FIGURE 3
PATTERN REPEATS FOR STAR PATTERN
PROGRAMMED AS FIGURE 2

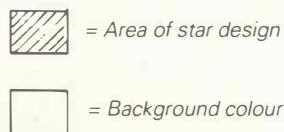
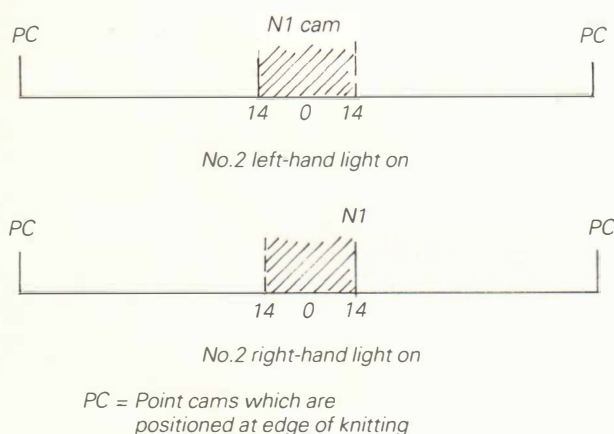


FIGURE 4

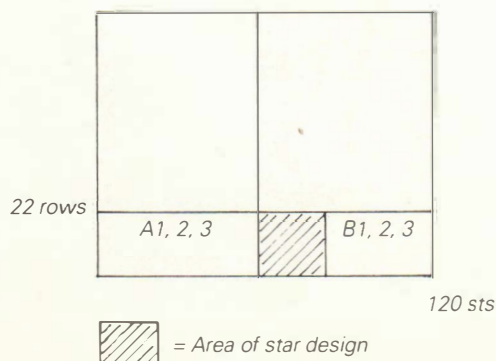
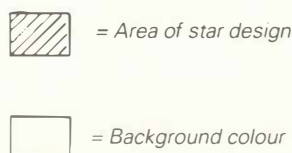
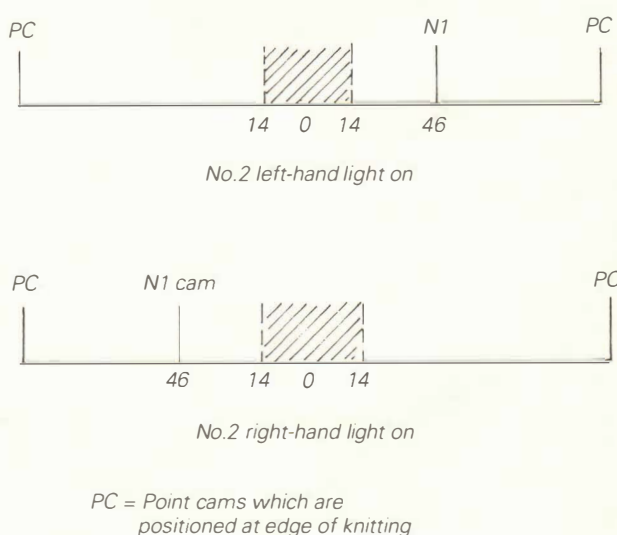


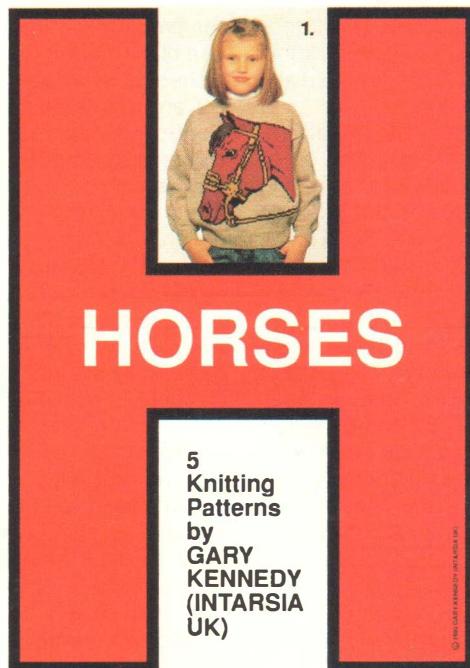
FIGURE 5
PATTERN REPEATS FOR STAR PATTERN
PROGRAMMED AS FIGURE 4



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Subject: Six different illustrated talks on stitch patterns for Knitting Clubs. Telephone for details.

Travel: Any reasonable distance up to two hours from Bromsgrove.

MARGARET TILLOTSON

6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH.
Tel: 0272 519549

Subject: Cut and sew decorative detail, etc. Send SAE for details.

Travel: Fifty mile radius of Bristol.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliques; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within one hundred mile radius of Manchester, but special arrangements can be made for longer distances.

1111

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead,
Berkshire SL6 1RR

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TICK

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County Postcode

Full address of club meetings

.....

Town

County Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.

12114

MASTERCLASS

SUMMER SHORT CUTS

Maybe a touch of cheerful cheating is the answer in August, the holiday month, when most of us *don't* want to knit anything very elaborate or to spend too much time at our knitting machines.

Mary Dowse

It would be nice to make something new to wear for our holiday – so how about some summer short cuts for tops, skirts and dresses. Of course, if like most designers, you are working like crazy on new ideas for autumn patterns, short cuts are not necessarily for you just now, but even if you are working on

new ideas, something quick and easy to make yourself to wear now is an added bonus.

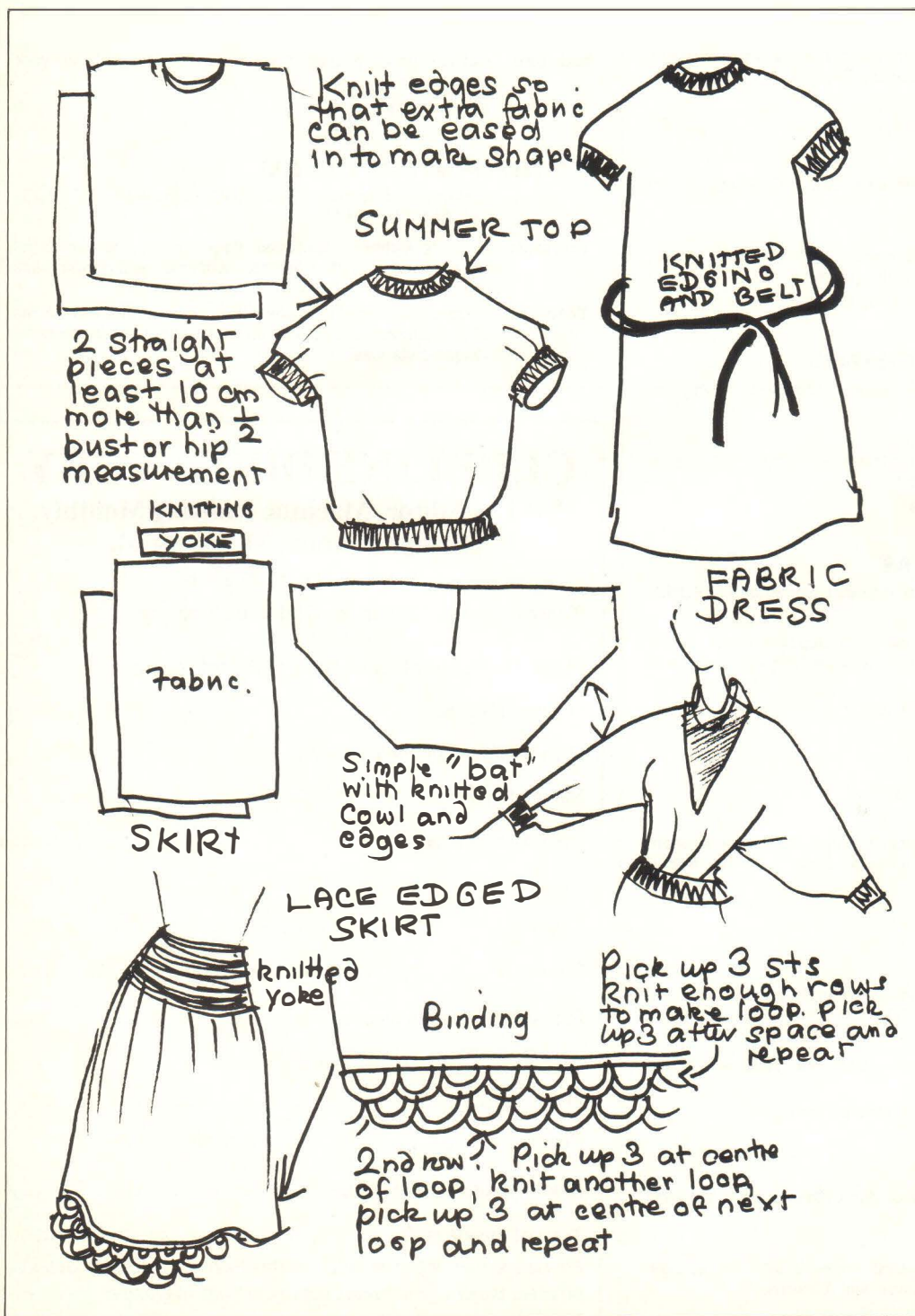
Have you thought about using fabric and knitting together? It's a marvellous mix for clothes, while using fabric for part of a garment cuts hours from your knitting time and is particularly rewarding for summer outfits.

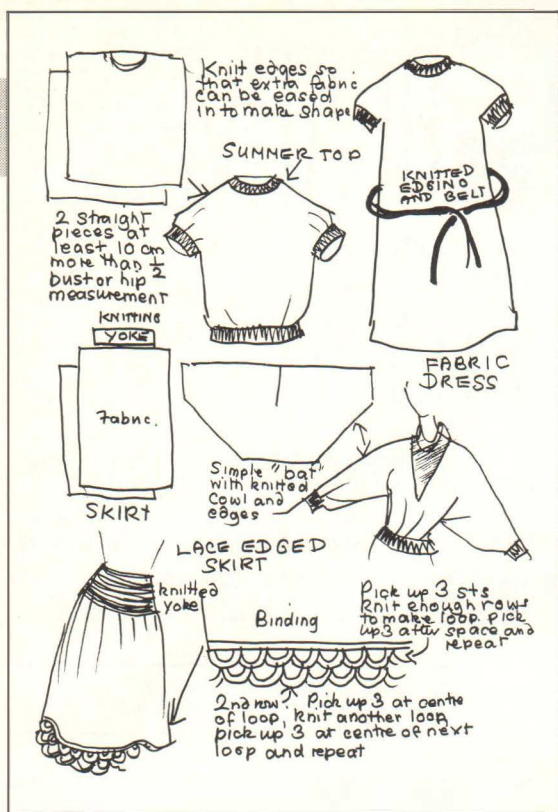
Gingham used with knitted welts and edges was very popular in the '50s and as checks are so much 'in' this season, why not revive the idea? You really don't need to buy a dress pattern. A simple 'Magyar' shape, as in my diagram, makes a super top or dress with knitted 'hems' sewn on for neck, sleeve and hem edges. The fabric can be eased into the knitted edges if necessary and a rouleau tie belt could be knitted to match. A simple bat-wing shape also works well with knitted edges. I deliberately keep saying 'simple', since the most basic shapes can easily be controlled by easing any extra fullness into the knitting.

A skirt made on a knitted yoke to avoid bulkiness at the waist would also look good – and you might manage a plain matching sweater to go with it. For gingham, cotton yarns are the obvious choice for your knitting. Forsell's cotton comes in a good range of colours and is usually available at your local stockist. Brockwell Yarns have a marvellous mail-order range in many colours and thicknesses.

Don't just confine yourself to checks even if they are fashionable. Try a pretty flowery cotton print or one in synthetic fabric, combined with edges in Hobby or Silky. The fabric possibilities are endless and you can often pick up, at bargain prices, gorgeous remnants which aren't enough for an elaborate dress pattern, but plenty when allied to knitting.

Imagine a fine Liberty wool print, perhaps in a dark rich 'paisley' pattern, used with knitted edges in two-ply wool in full needle rib (or stocking stitch if you haven't got a ribber). You could add a knitted cowl neckline. I think that folded edges work best,





rather than single ones, even in ribbing.

How about the ultimate luxury of pure silk with edges in silk or the contrast of fine kid mohair – or, for evening, with scintillating lurex bands. We all often have small amounts of really interesting yarns which can make beautiful little 'Fair Isle' edges for fabric – and no one will have one quite the same as yours.

You can make some incredibly clever things with 'cut and sew' but this month do keep it simple. Although an experienced dressmaker can have great satisfaction in using knitting as a 'shop fabric', mounting, tacking, pressing and doing lots of intricate sewing, this takes a long time and few people want to spend hours and hours at their sewing machines and ironing board at this time of year. A little fun and 'instant' results are more rewarding.

The usual quick combination of knitting and 'cut and sew' is called for now – knitting pieces the right width and length, turning in simple hems and machining round necks or armholes, then adding a simple knitted or sewn-on edge. Crochet edges are fine too, but take a little longer – perhaps sitting in the garden? Great for beginners.

On the other hand, you might have already made your summer outfits. How about

using up those small amounts of yarn I mentioned to make some big pieces of the very fashionable multi-coloured Fair Isle in lots of colours and keep them to make up as a fabulous and wonderful winter warmer for later in the year.

You could try all sorts of variations on the use of fabric and knitting together – quilting backed by knitting – appliqué prints on knitting, but in August keep it simple and make something to wear now.

One thing I would like you to think about for next month, when 'knitting time' begins in earnest. Do you spin, or have you any friends who do? You don't necessarily need a spinning wheel, nor do you necessarily spin exquisitely evenly (though it's nice if you can!). Try a bit with a simple basic spindle. If you can achieve some, it's a must for the Autumn look and you can use it to great advantage in woven knitting for winter wear. A spindle is cheap, from any craft shop; there are lots of books on how to work with it – you should find one in your local library and it's silent, doesn't take up much room and you can chat while you're doing it. What more can one ask for a holiday play? It's something which would be great fun to learn this August and, incidentally, one of the most soothing occupations I know.

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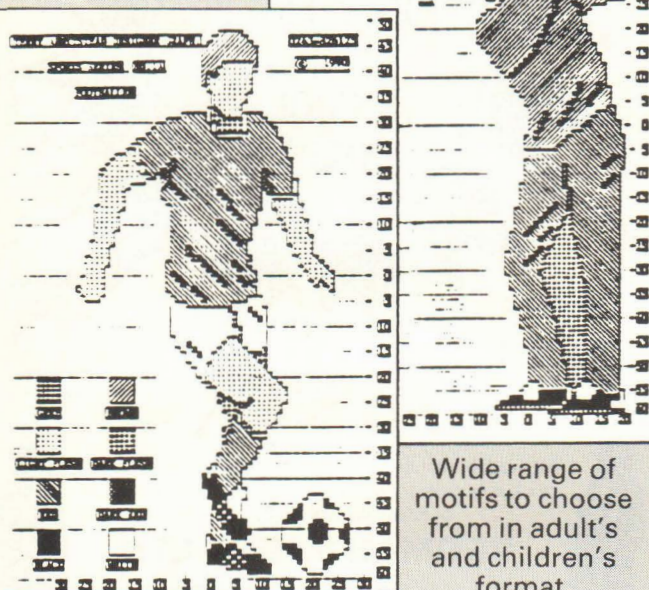
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

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Terry Armitstead

DESIGNS

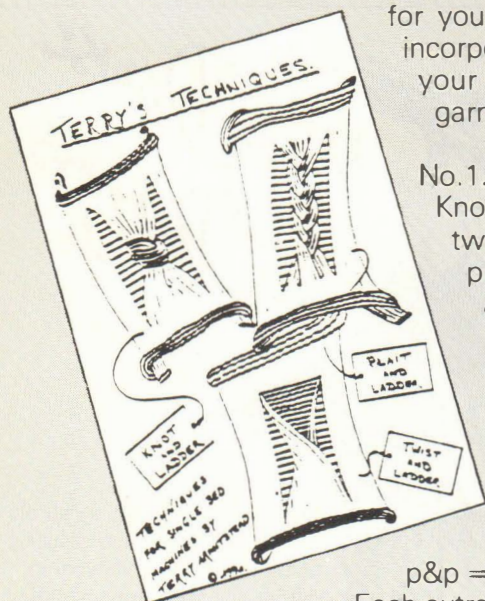
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THE STENCIL

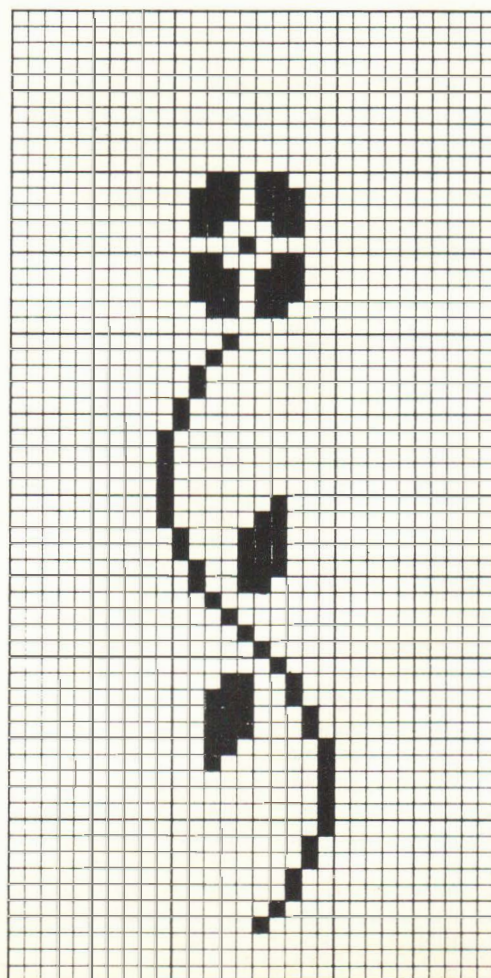
The art of stencilling has gone in and out of fashion throughout the ages and is currently enjoying a revival of interest.

Terry Armitstead

This technique was used in medieval times to decorate walls and the work would often be done by itinerant craftsmen. After the introduction of printed wallpaper in the seventeenth century, it was still used by those who could not afford the new wallpaper. By the Victorian period, wallpaper had become cheaper and stencilling was then

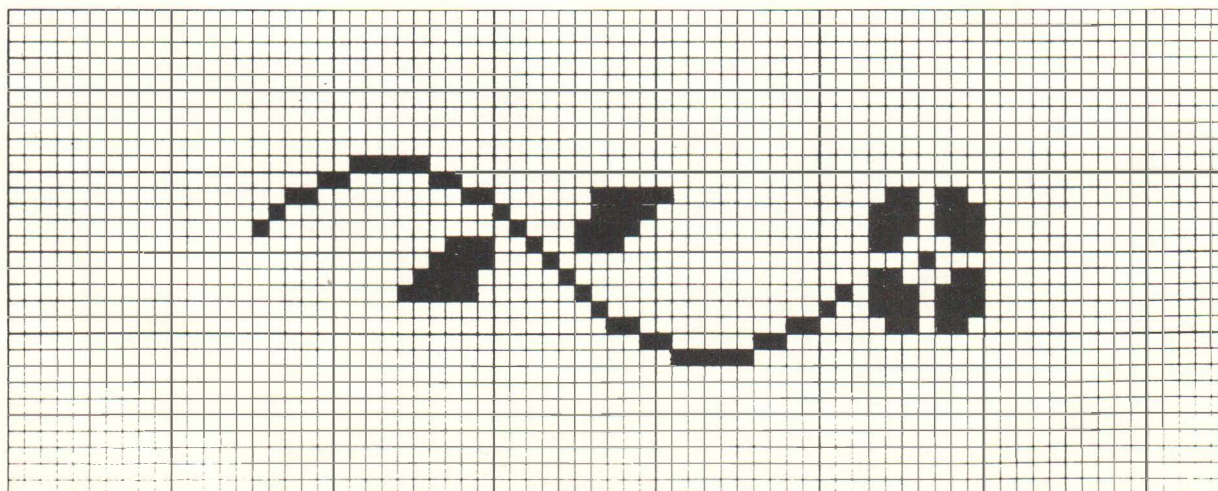
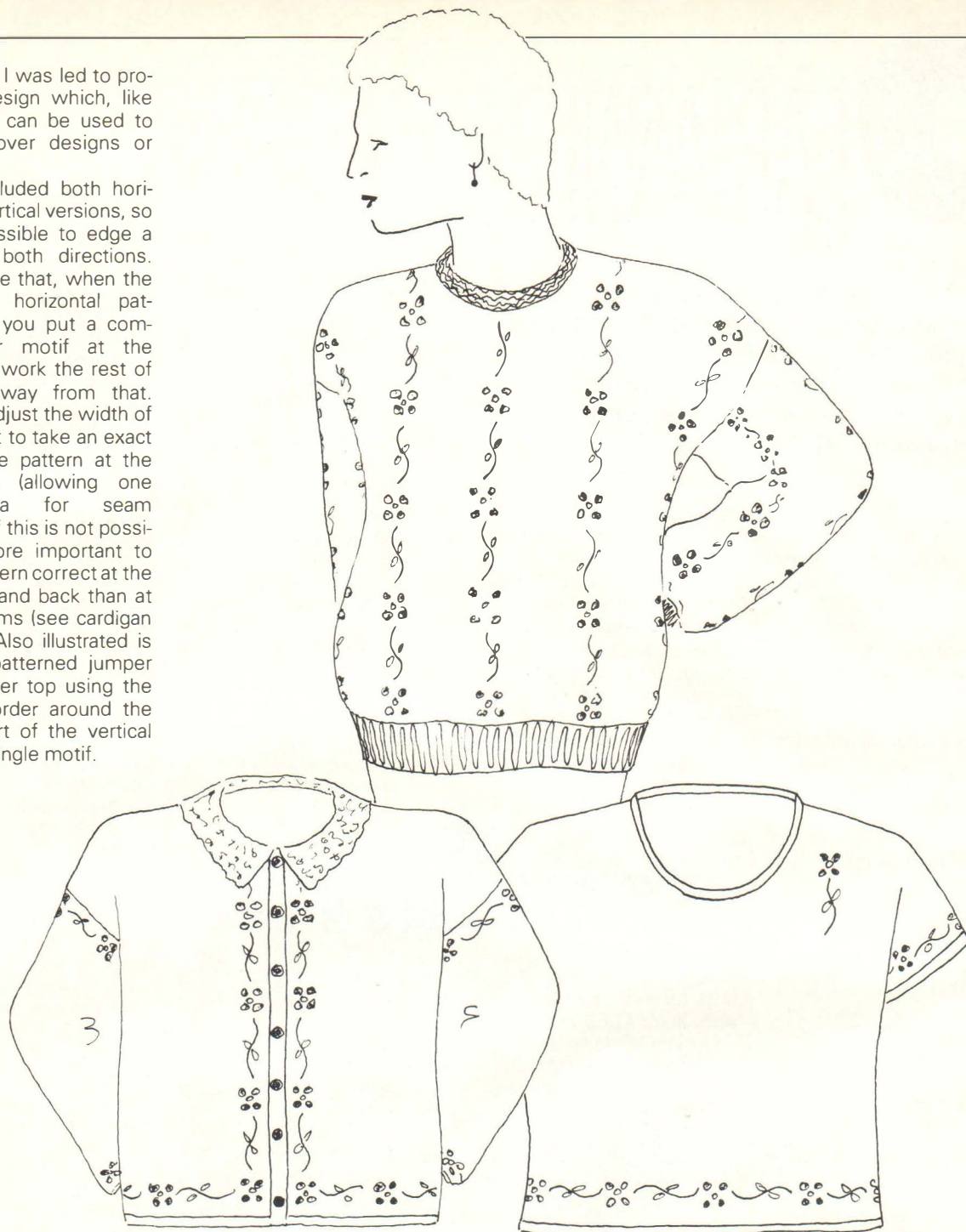
revived by the richer households because of its individuality and therefore expense. Also during this period, William Morris and his followers used stencilling because it related to the medieval era of craftsmanship which they favoured.

It was with the images of the medieval, William Morris and current-revival stencilling



in mind, that I was led to produce this design which, like the stencils, can be used to produce all-over designs or borders.

I have included both horizontal and vertical versions, so that it is possible to edge a garment in both directions. Please ensure that, when the vertical and horizontal patterns meet, you put a complete flower motif at the junction and work the rest of the motif away from that. Also, try to adjust the width of your garment to take an exact repeat of the pattern at the side seams (allowing one stitch extra for seam allowance). If this is not possible, it is more important to have the pattern correct at the centre front and back than at the side seams (see cardigan illustration). Also illustrated is an all-over patterned jumper and a summer top using the horizontal border around the hem and part of the vertical border as a single motif.



DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
When knitting with two colours, casting off for shaping at the right-hand side used to create a problem for me because I would forget to carry the spare threads loosely across the knitting. To counteract this I now cast off with both threads alternately, which gives a neat finish with no loops.

I hope this tip can be of use to your readers.

Yours sincerely,
Mrs Pat Wilson
Scunthorpe,
South Humberside

Dear Anne,
First of all I would like to tell you how much I enjoy your magazine. I have been knitting by machine for just over two years and, like many others I read about, I am completely hooked.

I wanted to tell you that I really got a chuckle out of Pat Coulston's remark about the stupid sheep in Question Time in the February issue. Reading this in an article that is always so correctly written and knowing from experience exactly how she felt really gave me a good laugh. My husband couldn't figure me out at all on this one!

My second reason for writing concerns Helpline in the same issue. Denys Cave was wondering about the *Fashion Knit Course* by Regine Faust. I had just ordered this book from The Carriage Trade Bookstore (address: 20 Dalrymple, R.R. #2, Camlachie, Ontario, Canada N0N 1E0). I waited to see whether or not I would be able to purchase this book – if it is out of print. However, although it was back ordered it did arrive last week. I realise it would be a bit inconvenient to send to Canada and the

postage will be higher but if they are not available in Britain it might be worthwhile.

We have a small club here (North Island Machine Knitters). We meet once a month. Last week we had an instructor over from Victoria for a one-day seminar on Yoke Sweaters. It was enjoyed by all and we plan to repeat these seminars a couple of times a

year now. Most of our knitters are fairly new at it so we all enjoy any instruction that we can get. Some of us attend seminars out of town whenever we can get away; it's a real treat to attend these and meet other knitters as well. We don't have supplies as readily available as you do but the situation is improving all the time and we really don't do too badly at all. Mail order is used a lot as the nearest shop is about 30 miles from here.

I hope that the address will be of help to Denys if it is the last resort.

Yours sincerely,
Ethel Ashcroft
Campbell River, B.C.,
Canada

It is good to know you enjoy the magazine so much Ethel and we are pleased to hear about your club in Canada. Thank you for sending the address for Denys – it just goes to show that sometimes your suppliers are better than ours!

Dear Anne,
Here is a useful tip I have found for **dealing with long floats** which occur all too often on single motifs and need to be crocheted or caught down later.

1. Loop a piece of wool of the same background colour on to the middle needle. Longer floats will need the central needle of every seven to nine needles.

2. Knit three to four rows.

3. Raise both ends of the separate piece of wool (or pieces of wool) over the floats on to convenient needles.

4. Knit another three to four rows.

5. Repeat as above until all floats are tacked down.

I trust you will find this information useful to your readers.

Yours sincerely,
Mrs V Butler
Ringwood,
Hampshire

Dear Anne

My letter is a shaggy dog story – literally and I hope you will find a corner to print it – it will probably cause a few to recall similar experiences.

It all began with a cone of yarn, Hobby to be exact, and our Labrador. Quick as a flash she got it out of my workroom and into the garden. I looked at it for weeks after I retrieved it and finally, one Sunday afternoon, felt I could no longer consign it to the 'not for using' pile and spent four hours unravelling and rewinding it on my hand winder (which squeaks!). Finally, apart from a couple of frayed bits, there was enough to knit a shadow pleated skirt so I set it up with the Silky yarn and started to knit.

There's something about rewinding yarn that causes a twist (it's happened to me before) and this twisted every



STAR LETTER

Dear Anne,

I wonder if any of your readers have tried this method of neck ribbing. Usually I knit the rib first and then place all the neck stitches on to the needles afterwards. However, this week I have tried a different way.

I placed all the neck stitches on the machine (176 in all), gently pulled the sweater down between the knitting machine and ribber, knitted one row first then set the needles for a 1x1 rib.

I was holding my breath as I slowly moved the carriage across and, hey presto! it worked. However, to make sure that the stitches did not jump off the needles, I placed the knitting bar on to the sweater to hold it down – just underneath the ribber – and it really worked. I had a beautiful rib with no seam at the neck. It was much quicker to do and looks much more professional than my usual method.

I placed a plastic sheet over the ribber before pushing the sweater through so that the stitches did not catch on the prongs of the ribber.

I think that by knitting the rib this way I will never again have a tight neck on a garment and I shall be interested to know if anyone else has tried this method. I always thought that one had to start off with three circular rows. By the way, I have owned a machine for over 50 years but now use a Brother 136 plus all the bits and pieces!

I love your magazine and am at this moment enjoying Ann Kite – so many interesting things to read and I have knitted a lot of your patterns. The January issue made me ashamed of my machine – but it has since had a jolly good clean.

Yours sincerely,
Mrs Gwen Howatson
Merthyr Tydfil, Mid Glamorgan

Thanks for the tip, Gwen and we think you deserve a 'long service' award after more than 50 years of machine knitting. Your letter was this month's star so you will be receiving £5 and a year's subscription to MKM. May you enjoy many more years at your knitting machine.

which way, causing me to stop at least once a row to straighten it out. The straw that broke the camel's back was when the yarn jumped up and fell down the back of the machine where there is room for nothing but dust. One can usually find something thin and long enough to reach into such places and having retrieved it I decided to knit from the outside of the ball instead of from the middle and, so that I didn't get a repetition of the jumping, I put it in a large coffee jar.

Success for a while – then a bundle of yarn escaped up the mast and into the knitting without my noticing until the carriage jammed. When I was sorting this out the yarn got caught everywhere it could. I dropped my pronged tool and in picking it up banged my head on the carriage and caught my jumper sleeve in the needle hooks.

Hurrah for a sense of humour and a lot of determination. They won the day and the skirt hangs on the rail to prove it.

I hasten to add that my husband saw the humour of it too. He made me a gate to put across the doorway so that the dogs, who love me bless them as I do them, can sit in the hallway and look in without being able to come in. Being tall, the labrador can reach quite high but I now try to store yarn beyond her reach and always (or nearly always) keep the gate closed even when I'm not in the room – like now! Here are a couple of tips I find useful and perhaps other readers might too.

1. I try to plan ahead and do a few swatches at a time, knitting them in the evening and leaving them overnight to settle. It saves time and prevents mistakes in the measuring.

2. When knitting for a customer it is vital to get sizing absolutely accurate. If I find a garment is the wrong size, or she isn't happy with the colours after all, I put it on my craft rail and start again. This way I accumulate garments for Craft Fairs and the customer doesn't feel embar-

assed. She is far more likely to be honest in her opinion of the garment and will also feel able to put in more orders in the future. It makes me more relaxed too and if necessary gives me a garment as a pattern to help me get the next attempt correct.

I have a lot to learn about tensions and often have to knit a back twice before getting it spot on. Having got that right I am then confident that the rest will be OK.

I keep a loose-leaf indexed file of patterns; men's, women's, children's, then toys, sundries and articles. I refer to it frequently and find it an invaluable alternative to wading through hundreds of magazines. Once a year I put aside time to bring it up to date.

I only knit as a hobby but seem to do little else. I just have a Knitmaster 360 punch-card but I'm not grumbling, I like it and don't think I could understand an electronic now. I am 66.

Yours sincerely,
Mrs Margaret Corteen
Winterton-on-Sea,
Norfolk

We're glad your tale had a happy ending Margaret. You probably smile at the memory every time you put the skirt on and I'm sure other readers will have garments that had a 'difficult birth'. It makes buying off the rail seem very boring in comparison!

Dear Anne,

I am writing to you to thank Shelagh Hollingworth for that great one-page article on my 'mock cable' in your December issue. She made me blush at the great build up she wrote about me and I am glad Shelagh mentioned it was not my original idea. I had not bought that copy and a friend from the knitting club I go to rang me up to tell me about it. I took it with me to the last meeting and practically had a standing ovation. It is a shame the suggestion had to go thousands of miles for me to see my name

in print. I am wondering if I can get it blown up to 6 ft by 6 ft.

Seriously though, thank Shelagh very much, she did a marvellous job on it, considering the way I sent it over originally. But when Bert showed us at the club, he had just done a sample to show us and explained how it was done, so we wrote down our version of it, plus I added my little diagrams. Shelagh's were so good, one of the other ladies borrowed my magazine to run off copies of the article so we all could have one. Not all our newsagents have copies of MKM in their shops and, of course, we don't have Australian machine knitting books now so we rely on your UK ones, if we can get them.

In my original letter, which you published, I was asking for penfriends to write to.

Well, I now write to six ladies over there and we have a really great correspondence. Sometimes they gang up on me and I have about three to four letters to answer, but I don't mind, I really like writing to people.

Thank you and your crew for a really great magazine, you don't have to answer this, just wanted to let you and Shelagh know. Many thanks again.

Yours sincerely,
June Shaw
Beverley Hill,
New South Wales,
Australia

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Inc 1 st at left edge. 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 185 [185, 185, 185, 191, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 83 [89, 93, 97, 103, 107, 111, 117, 121, 125] sts rem, then on every foll 4th row until 79 [83, 87, 91, 95, 99, 103, 107, 111, 115] sts rem. K 90 [98, 102, 106, 114, 118, 122, 130, 134, 138] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390].

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push Ns 3 to 58 [61,

4 TUCK STITCH WAISTCOAT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.
1 x 500g cone in Primrose (MY).
7 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37 [39, 41, 43, 45, 47, 49, 51, 53, 55] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23, 24, 24, 25, 26, 26, 27, 27, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

To make this pattern the same at each side an extra st is required.

For most machines the extra st should be at the left, but this may vary.

SILVER REED ELECTRONIC MACHINES

Set pattern width indicator at 12. Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

64, 67, 70, 73, 76, 79, 82, 85] inclusive at right of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclu-

sive at right of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row.

Release card and cont in tuck st patt. K 185 [185, 185, 185, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192]. K 1 row extra for right front.

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st (2 sts in) at left edge of next and every foll 7th row and, AT THE SAME TIME, cast off 4 sts at beg of next row. K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 35 [38, 39, 41, 44, 46, 47, 50, 52, 54] sts rem, then on every foll 4th row until 31 [33, 35, 36, 38, 39, 41, 43, 44, 46] sts rem. Cont to dec at front edge only on every 7th row from previous dec, until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 20 [25, 24, 23, 35, 34, 33, 38, 37, 36] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts **.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push Ns 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at left of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at left of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

ALL MACHINES

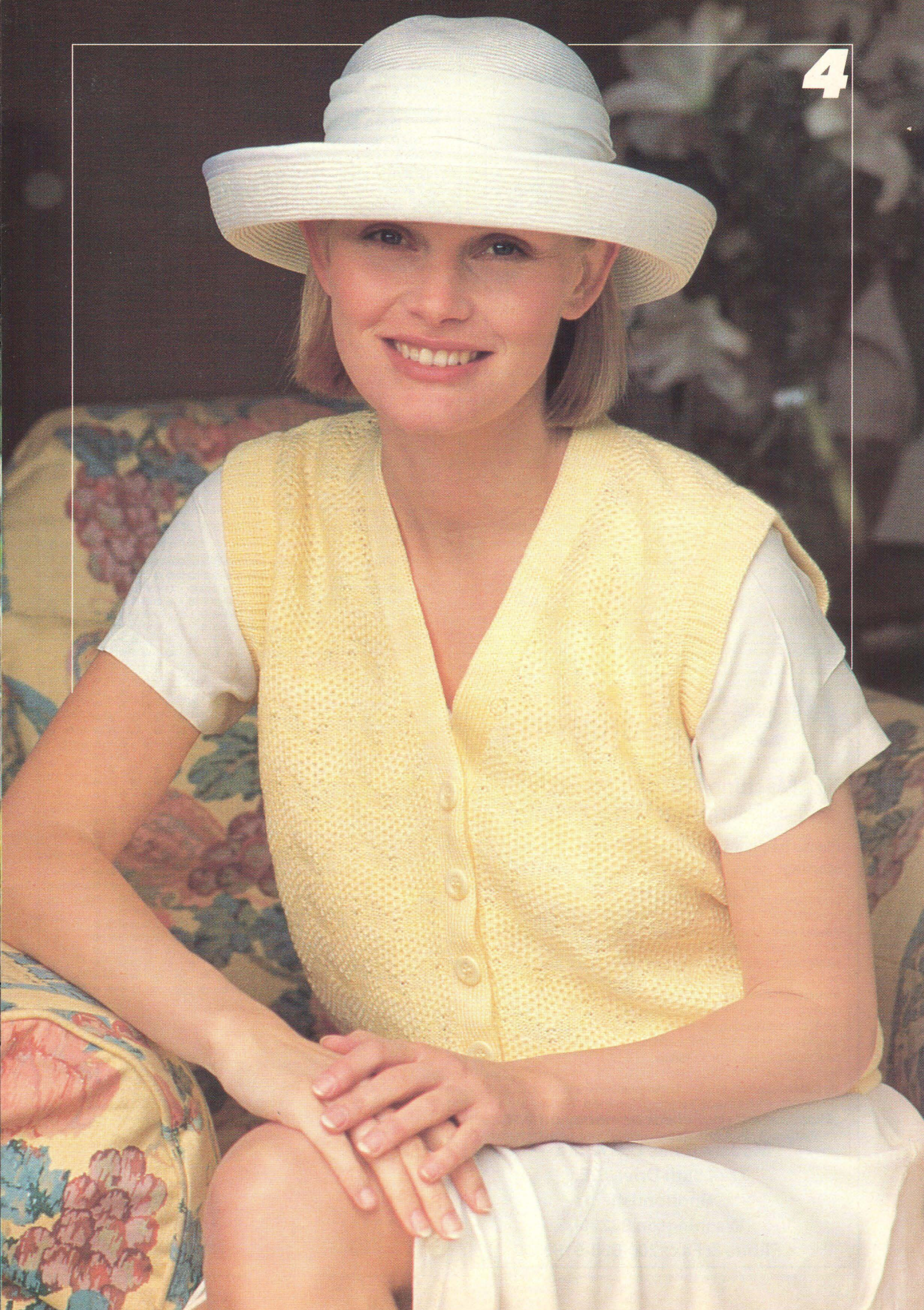
Work as for left front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.

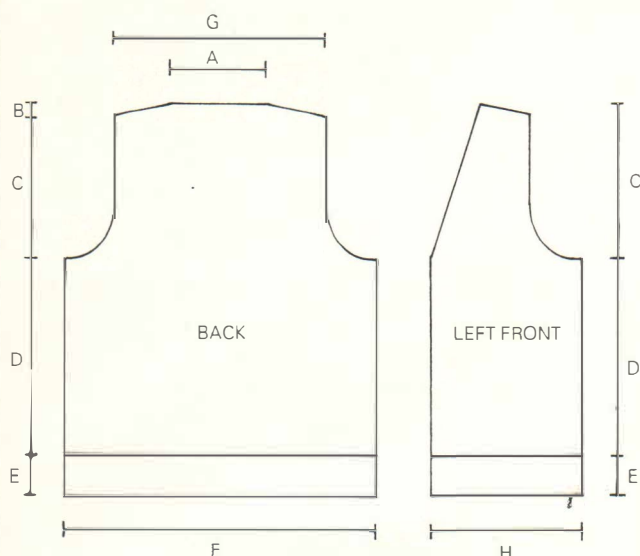
ARMHOLE BANDS (4 PIECES)

Push 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] Ns to WP. With P side facing, pick up 74 [80, 83, 89, 95, 98, 104, 110, 113, 119] sts evenly along armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 28





- A = 15 [16, 17, 17.5, 18.5, 19.5, 20, 21, 22] cm
 B = 2 cm
 C = 21 [23, 24, 25, 27, 28, 29, 31, 32, 33] cm
 D = 31 [31, 31, 31, 32, 32, 32, 32, 32, 32, 32] cm
 E = 6 cm
 F = 48.5 [51, 53.5, 56, 58.5, 61, 63.5, 66, 68.5, 71] cm
 G = 32.5 [34.5, 36, 37.5, 39.5, 41, 42.5, 44.5, 46, 47.5] cm
 H = 23.25 [24.5, 25.75, 27, 28.25, 29.5, 30.75, 32, 33.25, 34.5] cm

rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 15 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 7 [7, 7, 7, 4, 4, 4, 4, 4, 4] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 21 [21, 21, 21, 22, 22, 22, 22, 22, 22] rows. Rep from * 5 times more. Make buttonholes over same sts as before (7 sets of

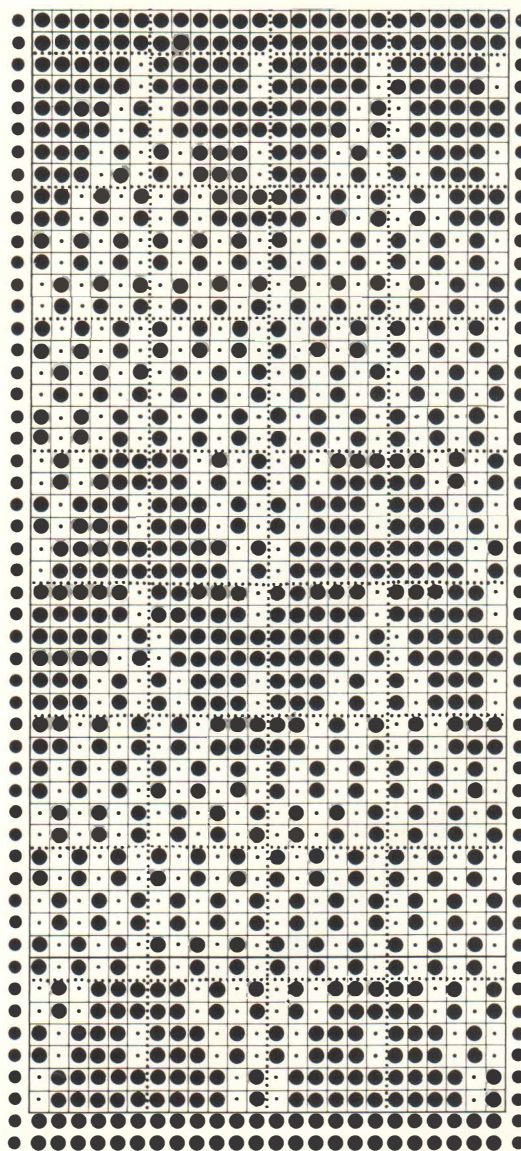
buttonholes). K until band, when slightly stretched, fits up front edge, across back neck and down remaining front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder, armhole band and side seams. Fold armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front band in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a woman and left front for a man. Finish buttonholes and sew on buttons.



PUNCHCARD CHART

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SWISS DARNING

Fig 1

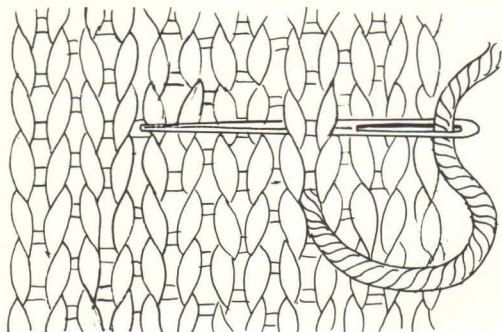


Fig 2

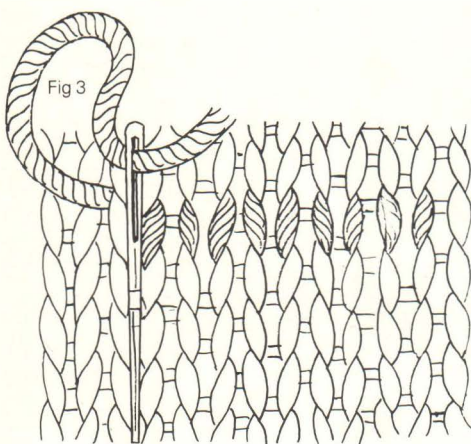
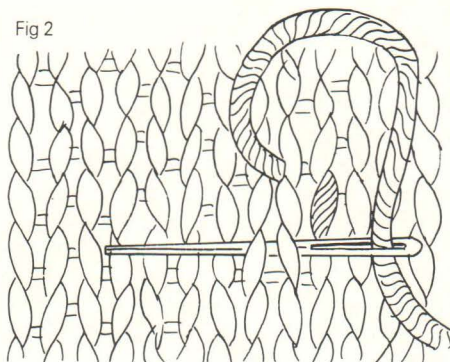
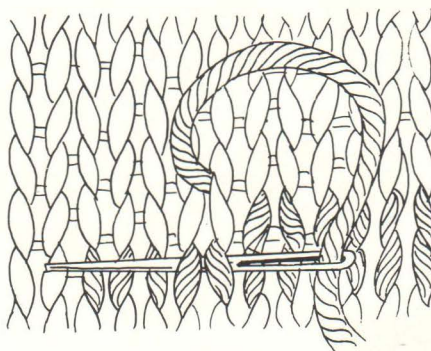


Fig 4



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide to just how easy it is.

Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

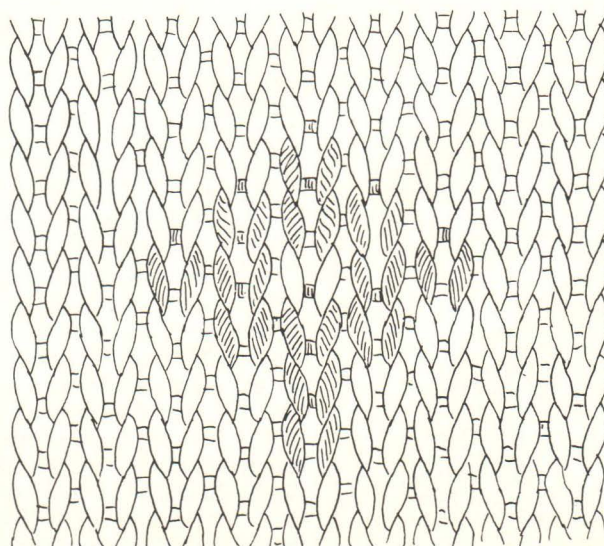
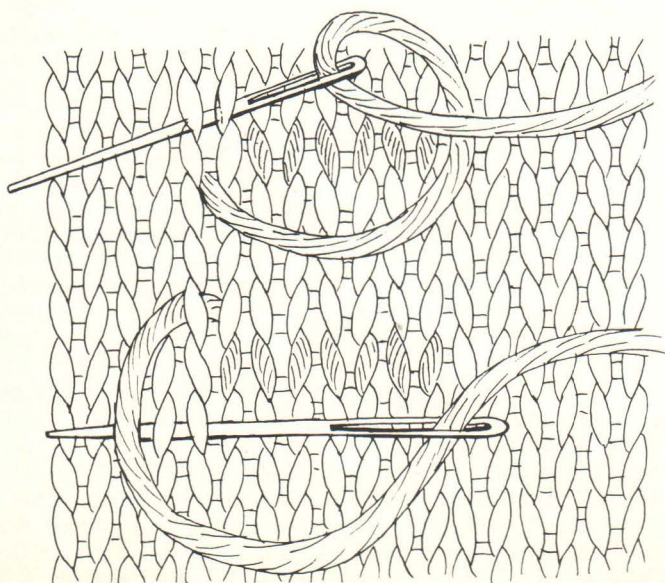
Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig.1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig.2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig.3).

Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig.4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.

The flow of work

A Swiss darned motif



BACK

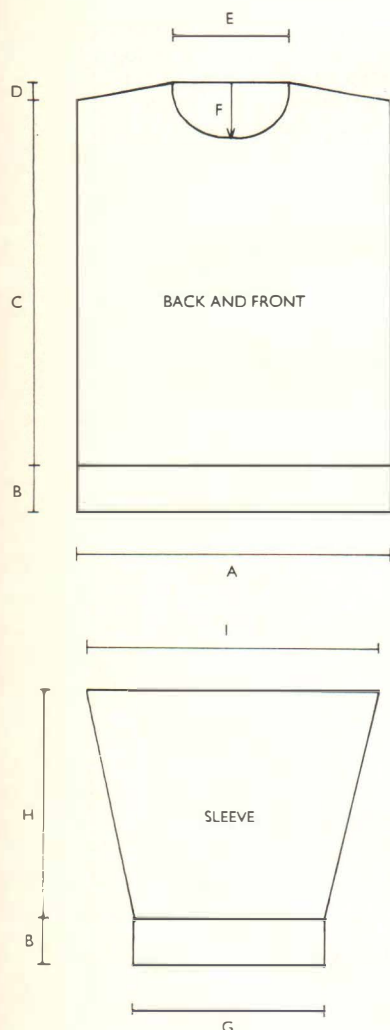
Push 84 [90, 96, 114, 126, 138] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 132 [132, 136, 168, 176, 184] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *. Using MC, K 2 [2, 4, 24, 24, 28] rows. Cont in intarsia from chart, K



A = 35 [37.5, 40, 47.5, 52.5, 57.5] cm
B = 5 [5, 5, 7.5, 7.5, 7.5] cm
C = 41 [41, 42.5, 52.5, 55, 57.5] cm
D = 1.5 cm
E = 13 [14, 15, 15.5, 17.5, 18] cm
F = 6 [6, 7.5, 8.5, 10, 10] cm
G = 21.5 [21.5, 24, 25.5, 30, 32.5] cm
H = 25.5 [28, 33, 38, 40.5, 40.5] cm
I = 32.5 [35, 37.5, 45, 47.5, 50] cm

5 SHOW JUMPER SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 mm or 8 mm double knitting machines with intarsia facility and with 84 [90, 96, 114, 126, 138] needles or more.

MATERIALS

Patons Knit 'n' Save DK.

3 [3, 3, 4, 5, 6] x 100g balls in Background Colour (MC).

1 x 25g ball in Black, White, Brown, Light Tan, Flesh and Red.

Pair of 3 mm knitting needles.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Patons & Baldwins Ltd., PO Box 22, Darlington, Co. Durham DL1 1YQ.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 15.

MEASUREMENTS

To fit chest or bust 61 [66, 71, 76-82, 87-92, 97-102] cm, 24 [26, 28, 30-32, 34-36, 38-40] in.

Actual size 68 [73, 78, 83, 103, 113] cm, 27 [29, 31, 36 1/2, 40 1/2, 44 1/2] in.

Length to shoulder 46 [46, 47.5, 60, 62.5, 65] cm, 18 [18, 19, 23 1/2, 24 1/2, 25 1/2] in.

Sleeve seam 30.5 [33, 38, 35.5, 48, 48] cm, 12 [13, 15, 18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

Work 110 rows in intarsia pattern, then cont in MC.

114 [114, 112, 120, 124, 128] rows. RC shows 116 [116, 116, 144, 148, 156].

SHAPE NECK

Push 52 [56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 30, 38, 42, 47] sts rem. K 9 [9, 12, 15, 19, 18] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [10, 10, 14, 14, 15] sts. With carriage at right, push 20 [22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from

machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [52, 58, 62, 72, 78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 56 [66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 78 [84, 90, 108, 114, 120] sts. K 9 [9, 17, 9, 13, 13] rows. RC shows 82 [90, 106, 122, 130, 130]. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 84 [90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 13, 13, 13] sts evenly. 75 [81, 87, 101, 112, 125] sts.

1st Rib Row: P 1, * K 1, P 1; rep from * to end.

2nd Rib Row: K 1, * P 1, K 1; rep from * to end.

Rep these 2 rows until welt measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 52 [52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 7 [7, 9, 9, 9, 9] sts evenly. 45 [45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

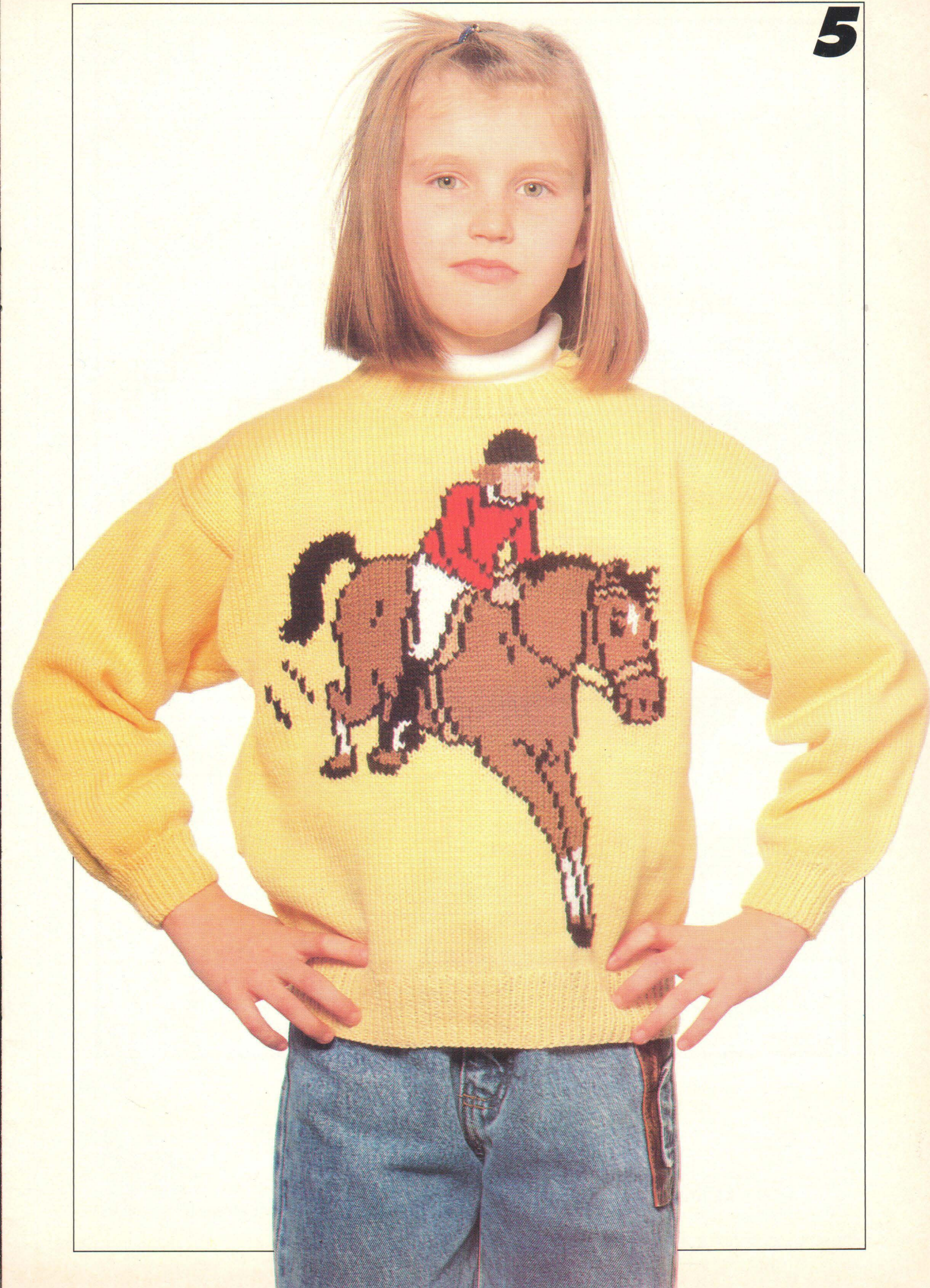
Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 23, 27, 31, 31] sts down left side of front neck, 20 [22, 22, 22, 26, 26] sts across front neck, 19 [19, 23, 27, 31, 31] sts up right side of front neck and 32 [34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off loosely in rib.

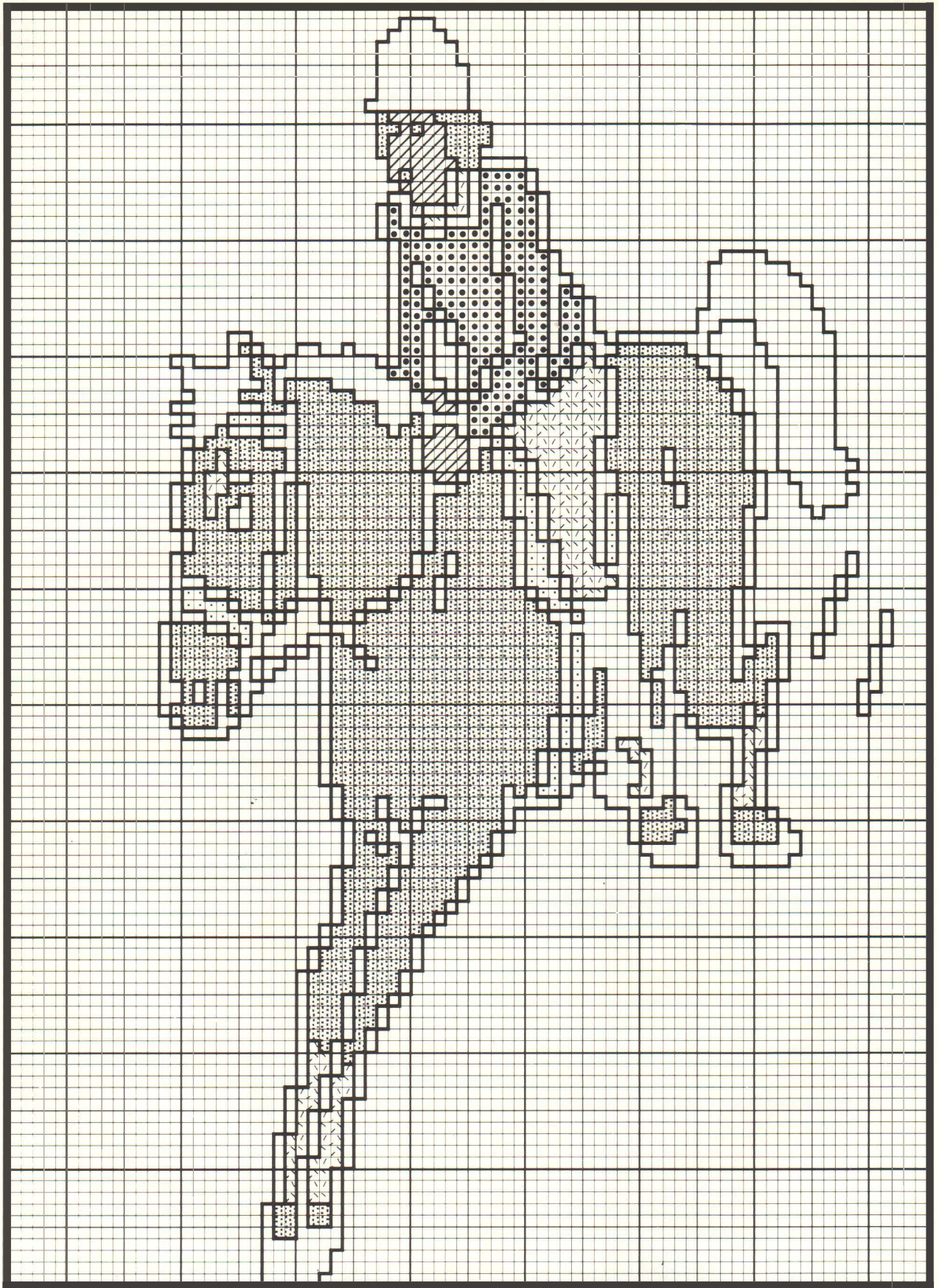
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Embroider with black wool where indicated by blank outline squares on chart (see photograph for more help). Washing Instructions: For Patons Knit 'n' Save DK: Machine wash (40°C - Wool Cycle). Cool iron under dry cloth - never wet press. Do not tumble dry - dry flat.





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KEY		MC		Black		White		Brown
		Lt Tan		Flesh		Red		

© 1993 Gary Kennedy (INTARSIA UK)



COMBINATION STITCHES

This month, Diane explores the very wide range of combination stitches which can be knitted with Brother machines. Many of these fabrics are interesting and unusual and they add even more variety to the stitches which can be knitted.

Diane Bennett

There are several different ways in which stitch patterns can be combined together. The simplest are knitted using different settings on the main or lace carriage. By using the main carriage with the lace or garter carriage, other fabrics can be knitted and it is even possible to combine the main, garter and lace carriages to knit one fabric.

The easiest stitch to knit is tuck and slip, which is called 'lace-like fabric' in the Brother punchcard book. To knit this, it is only necessary to set the main carriage to slip in one direction and tuck in the other direction, for example by pressing the left part button and the right tuck button.

Almost any tuck stitch design can be used, but the most effective are two-row tucks, that is, tucking on the same needles for two rows. Usually, when knitting a fabric without the colour changer, it does not matter which side the carriage is before the pre-select row. However, when knitting these fabrics, there is a difference.

Figure 1 was knitted from a simple two row tuck design. The lower section was knitted by pre-selecting from right to left and with the left tuck button and the right part button pressed. The first row is tuck and the second row slip. For the second part of the sample, the buttons were reversed, giving a slightly dif-

ferent effect because the first row is slip and the second row is tuck. This is the way the samples in the punchcard book are knitted, but either can be used. Before using this for a garment, experiment with both combinations of buttons and decide which is more suitable for the yarn and colour. After selecting which to use, make sure that all the

garment pieces are knitted in the same way.

Other combinations of stitches can be knitted with the main carriage but these are not automatic – the setting needs to be changed while knitting. One of the more unusual and interesting is tuck and weaving. Figure 2 shows the fabric knitted from the simple design below it. For punchcard machines this needs to be repeated six times across the width of the card and three times lengthways.

The first four rows of the design are knitted in tuck stitch. Pre-select, then press both tuck buttons and move the weaving brushes to working position. These can be left in this position while knitting the complete fabric. Knit four rows and you will see the needle selection change to a 1x1 setting. Cancel the tuck buttons. Weave the next two rows by laying the weaving yarn over the selected needles before knitting the row. After weaving these two rows, the needles are selected as 3x1 for the tuck rows. Press both tuck buttons and knit four rows. Continue to

knit the fabric, following the sequence of four rows tuck, cancel tuck buttons, two rows weave, press tuck buttons.

Although this is a little more difficult to knit than the simple lace-like fabric, the combination of tuck and weaving produces a really interesting texture, which can be enhanced by careful selection of yarn for weaving.

The lace carriage also has two different settings which can be used in combination, lace and fine lace. The punchcard book and the Stitchworld book both include a range of suitable designs. The simplest are knitted by setting the switch on the top of the lace carriage to N and knitting one repeat, then setting the switch to F and knitting another repeat. No extra marking of the punchcard or design is required for this.

More complex lace and fine lace combinations are those which include both types of lace in the same row. These need to be carefully marked to indicate which setting should be used for each row of the design. Punchcards are marked with solid arrows for lace (L) and open arrows for

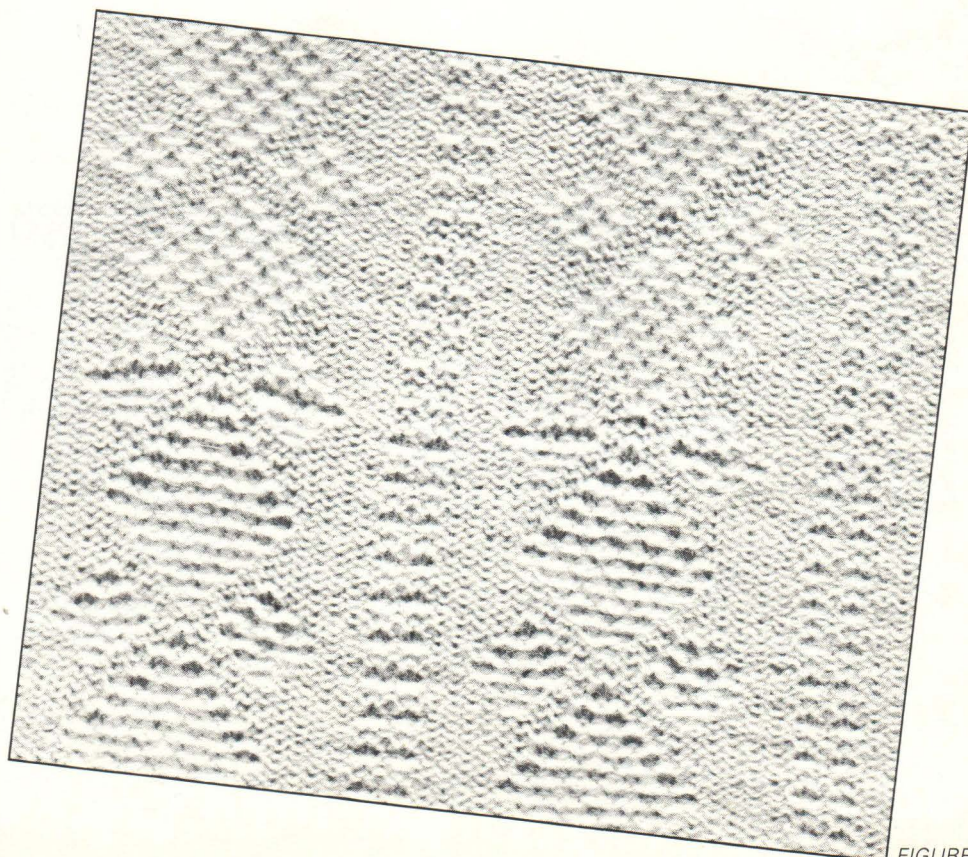


FIGURE 1

DEAR brother®

AN INTRODUCTION

A problem shared is a problem halved and the chances are that most of us have at least one 'niggling' little question that needs an enlightened answer.

To the rescue comes Janet Cooke, Technical Advisor at Brother, who regularly deals with customer queries and problems.

Starting this month, we print extracts from letters in the Brother postbag, together with Janet's replies. Maybe you'll find the answers to your problems here now or in the coming months...

Janet Cooke

MIRROR IMAGE

I have the new Brother KH965 and although I've read the book and watched the video, I cannot discover how to mirror-image a pattern on it. Can you explain how?

Use pattern 90 from Stitch World.

1. With your ready light on, press on pattern selector 2 for motif knitting.
2. Press your step key.
3. 1 appears in the memo window and pattern number light comes on; enter pattern 90.
4. Press step until your position light comes on (you will see the co-ordinates of pattern 90 in the window).
5. Place your pattern by entering first needle position Orange 24, left end needle Orange 24, right end needle

Orange 1.

6. 2 appears in memo window and pattern number light comes on. Enter pattern 90 again.

7. Press step until position light comes on (this time you will only see the co-ordinates for the width of the design, the machine has already set the height from the first motif).

8. Place your pattern by entering first needle position Orange 1 (this will overlap the first pattern on this one stitch, giving a true mirror image), left end needle Orange 1, right end needle Green 23.

9. 3 appears in memo window, enter 0 and press step (you do not want any more patterns).

10. Press variation switch 1 to reverse one of your patterns (9 lights should flash).

11. You need to reverse the first pattern to mirror the design so switch off all the

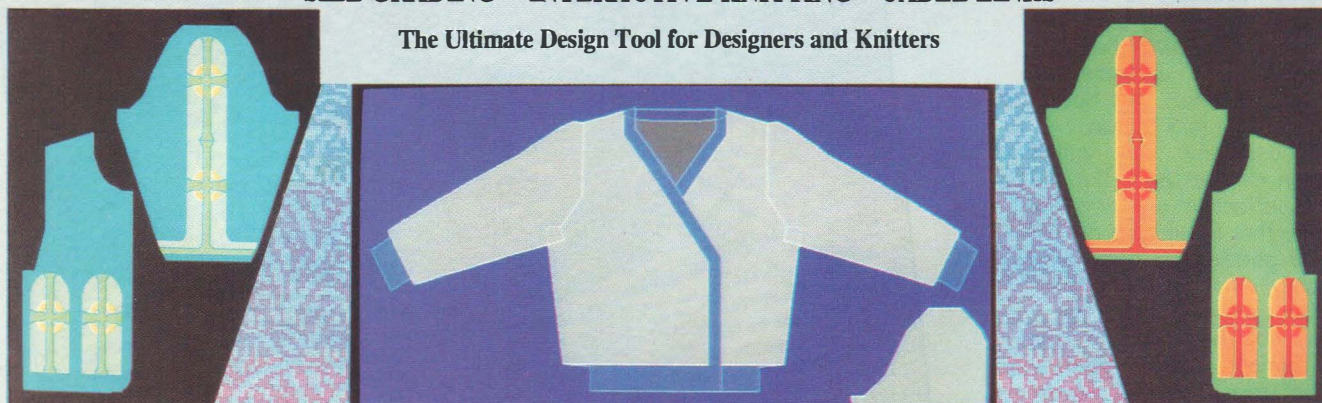


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LUCKY DIP

FREE TO A GOOD HOME!

Do you have a standard gauge Brother knitting machine? Have you been hankering for some accessories to add a little 'spice' to your knitting?

Then here's your chance to give your Brother a well-deserved boost and it's absolutely free! Each month we'll be giving away an attractive Brother accessory beginning here with an Intarsia Carriage – the KA8210 – worth £45.

If you've ever wanted to have a go at picture knitting now's your chance. The intarsia carriage is surprisingly easy to use and before you can say 'Thanks Brother' you'll be lapping up the compliments with your dashing new designs!

It's simplicity itself to enter our Brother Lucky Dip. Just put your name and address on a postcard, with the issue month (in this case AUG) in the top left hand corner and send it to MKM, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. If yours is the first card out of the postbag after the closing date of August 31st, you will become the lucky owner of an Intarsia Carriage.

For those of you who are already into intarsia, watch this space for our forthcoming offers including a linker, transfer carriage and both single and double bed colour changers... surely something for every Brother owner!



and a Double Bed Colour Changer KRC900.

Whilst I have mastered the knitting machine and ribber I cannot, no matter what I try, use the KRC satisfactorily in conjunction with the other two pieces of equipment.

I find that your instructions are unclear as they cross-reference from one manual to the other and I would therefore be extremely grateful for clear instructions from start to finish with regard to using the KRC, in order that I may use the machine to its full potential.

1. Set up the double bed colour changer as per the instruction manual.
2. Keep colour one for casting on with and thread colour two into feeder two.
3. Arrange needles for full needle rib; when doing this, please make sure you have an even number of needles on the ribber bed (that is, one outside needle on a red line, the opposite one on a space).

When knitting bird's-eye jacquard, the carriage selects the second needle from the end and then every alternate needle and knits it, coming back it does exactly the same. So if you had an odd number of needles on the ribber (that is, both outside needles on a red line or both on a space), your carriage would try to select the same needles in each direction and after about four rows it would jam.

4. Cast on full needle rib and knit a few rows ending with your carriage on the left.
5. Programme in your pattern as an allover design, for example pattern 33. Because this pattern is programmed into your machine as a single bed Fair Isle, you will need to switch on your MC Rib Key.
6. With your ribber set to normal, take your carriage outside the turn mark at the left of your machine, select KC and knit to the right to select the needles for your pattern.
7. Press in both part buttons on your main carriage (jacquard is knitted using the slip setting).

lights apart from No 1 (use the number keys to do this).

12. When you have only No 1 light flashing, press No 1 variation switch again to confirm your choice and knit your design.

REVERSING

I currently own a Brother 950i and recently I used some of the built-in Fair Isle patterns. Two of these were large patterns. When I linked the shoulders of the garments, the patterns did not match on this seam. I have been unable to work out why this happened and wondered if you could help me as I have another pattern I would like to use which would need to match on this seam. I had the same number of stitches either side of '0' and decreased the same number of stitches either side of '0' for the neck on the back and front.

Also, are there any books available on using the 950i and also the PPD as I am sure I am not using it to its full potential?

Your problem can be solved by reversing the pattern when knitting the second piece of your garment. You will find that it will then match at the shoulder seam.

Diane Bennett has some literature on the subjects you requested. She has a book called the KH950/KH950i User's Guide and also one called the PPD User's Guide. These can be obtained direct from Diane Bennett at a cost of £6.00 each including postage and packing.

She also does tuition tapes for the 950i, sold singly at a cost of £5.35 or £15.50 for a set of three.

The address to send for any of these items is as follows: Diane Bennett, 9 Huntley Grove, Nailsea, Bristol, Avon, BS19 2UQ.

COLOUR CHANGER

I recently purchased a Brother KH965 knitting machine, together with a Ribbing Attachment KR850

8. Push up both PR buttons on your ribber carriage and switch on all the LiLi buttons (there is one on each side plus one at the bottom where the slide lever is).

9. Knit across to the left, take your carriage into the colour changer until you hear a click and press the button to pick up the other colour.

10. Knit to the right and then repeat as in number 9 above.

CALLING CLUBS

Good news for all you knitting club members up and down the country – by now you should have received details of Brother's latest machine knitting courses.

As they begin on 3rd August, there's no time to lose if you want to book places on these popular courses, run at three centres in Swindon, Manchester and Ayr in Scotland. This year's topics are jacquard and simple colour change techniques and each one-day course costs £15 inclusive.

Information about courses and other items of interest is sent out regularly to clubs on Brother's mailing register – if your club is not already on the Brother 'hit list' you can remedy that by sending details of your club to Jones+Brother at the address below.

BROTHERLY ADVICE

Problems with your Brother? (A great many 'sisters' will doubtless be nodding their heads in agreement here!)

Then did you know that Brother run their own helpline for customers and welcome any opportunity to help solve any knitting machine problems?

If you have a query regarding your Brother machine, then you can write direct to Janet Cooke at Jones+Brother, Domestic Division, Shepley Street, Audenshaw, Manchester M34 5JD.

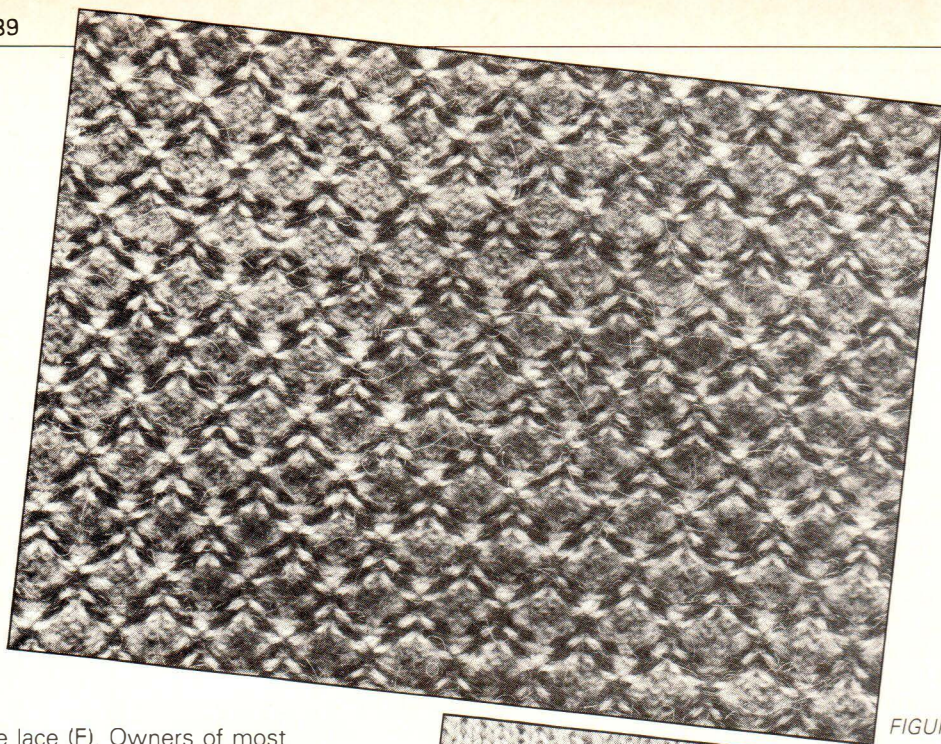


FIGURE 2

fine lace (F). Owners of most electronic machines can use the memo data of Stitchworld patterns, which show lace and fine lace with different symbols. Figure 3 is Stitchworld pattern number 208, which is also in Punchcard Volume 4 and 5. After knitting one repeat of this design, the sequence of lace and fine lace transfers becomes easier to follow and the design quicker and easier to knit.

When combining lace and fine lace into one design, the lace pattern has to be extended to allow extra rows for the fine lace transfers. The punchcard should then be carefully marked – this can be done more easily by using two different colours. This can also be used in the columns at the side of a mylar sheet, while

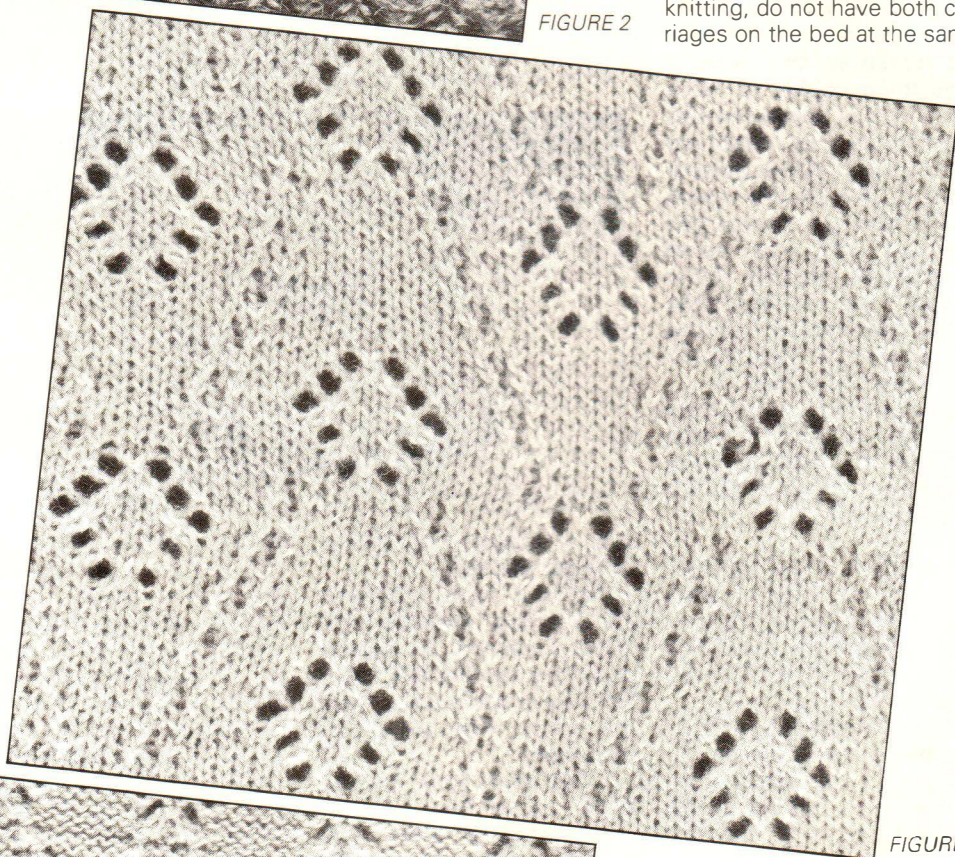


FIGURE 3

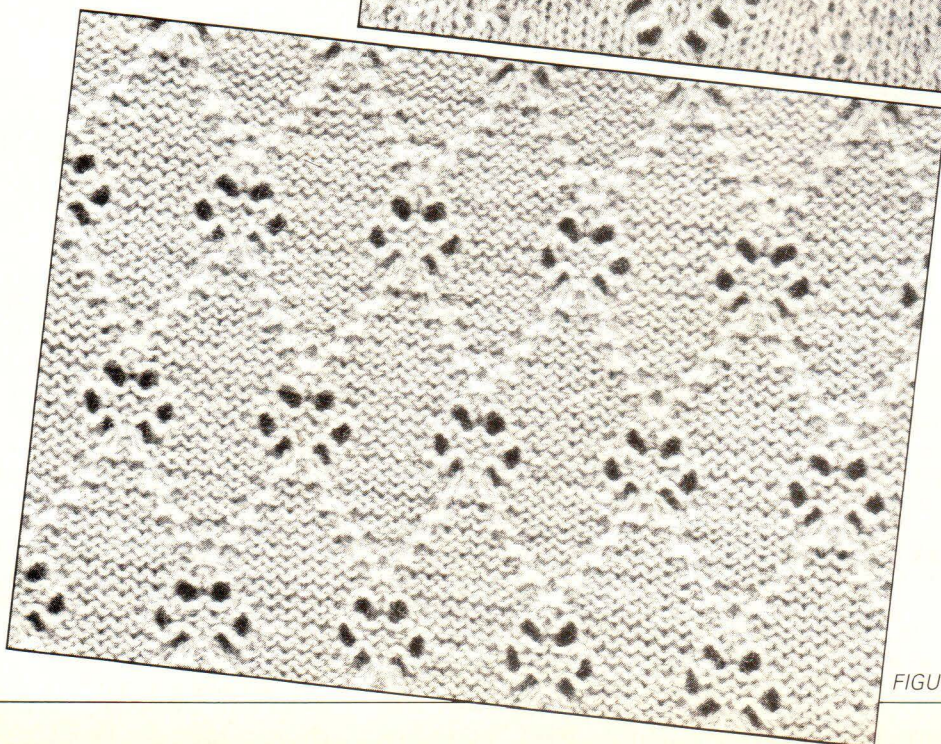


FIGURE 4

owners of 940 and 965 machines can add memo data to patterns which have been entered by using the yellow key for lace and the green key for fine lace.

Another group of combination stitches is knitted with both the main and lace carriages. Before knitting a fabric of this type, make sure that the extension rails are in position. Place the main carriage on the right rail and the lace carriage on the left rail. While knitting, do not have both carriages on the bed at the same

time, because they both lock into the belt and cannot be moved in different directions and the belt can be damaged. Always move one carriage on to the extension rail before starting to use the other.

There are a large number of designs for tuck and lace and woven lace in the Brother punchcard book, volume 4 and 5. Unlike other punchcard designs, these cannot be used on electronic machines without changing the original design. When using a punchcard machine, moving the main and lace carriages in the same direction moves the

card forward one row only, but on an electronic machine the design would be tripped by each carriage and moved two rows.

Tuck and lace is a beautiful textured fabric, as shown by Figure 4 which is a design taken from my 'User's Guide', which is available for the 900 or 930/940/270 or 950/950i or 965. There are similar designs in the punchcard book. A block of rows is knitted with the main carriage set to tuck. When the needle selection changes, the lace carriage is used and before the knit rows it is important to cancel the tuck buttons. Changing the settings in this way does make this fabric slower to knit than others, but like other combinations, after knitting a few repeats it becomes easier to understand and knit the correct sequence.

Woven lace is similar to tuck and lace, combining lace with rows of weaving. It is easier to knit because it is not necessary to change the setting. The plain side of the fabric is usually used as the right side, so that the floats of weaving yarn show through the holes in the fabric.

Lace and Fair Isle, or fine lace and Fair Isle, can also be knitted. The design usually needs to be fairly simple. When knitting lace and Fair Isle, the holes allow the floats to show on the right side of the knitting.

Punchcards, mylar sheets or designs for all combination stitches must be carefully marked. For tuck lace, for example, not only is it necessary to indicate on which rows to use the main and lace carriage, but rows knitted with the main carriage may be stocking stitch or tuck rows. The use of different colours or symbols if entering memo data makes the design quicker and easier to follow and to knit.

Many commercially-made garments combine garter stitch with other stitch patterns in the same fabric. Bands of Fair Isle, lace and weaving can be used with garter stitch to produce really interesting and unusual textured fabrics.

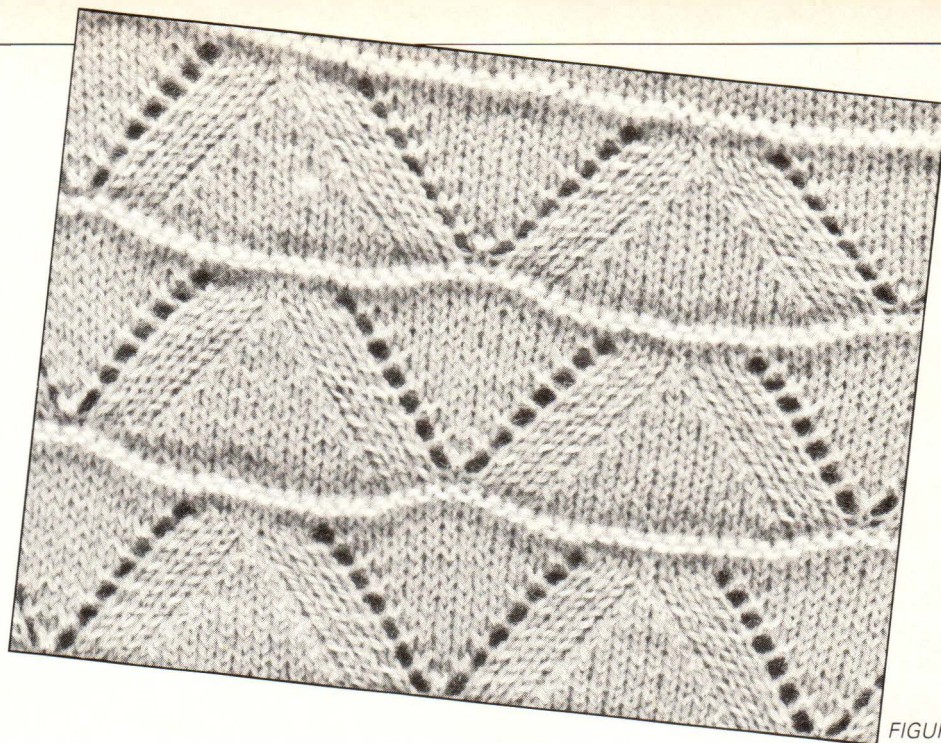


FIGURE 5

Start with a simple design, like Figure 5. This is a multiple-transfer lace design with single rows of garter stitch. Each repeat of the lace pattern was started with three rows of stocking stitch. After completing the lace transfers, the two stocking stitch rows were followed by one row knitted with the garter carriage. The design must be an even number of rows long, including the row(s) knitted with the garter carriage, so that the sequence of lace transfers is correct.

Using the garter carriage with other stitch patterns is rather tedious, because of the time spent waiting for the garter rows to knit, but the effect is both interesting and unusual.

When planning garments using any of these stitches, remember that garment shapes should be as simple as possible to reduce the possibility of errors. For ease of knitting these stitches can be used on part of a garment, perhaps just the front, or can be limited to certain areas, for example a yoke.

Why not experiment with some of the interesting and unusual fabrics which can be knitted by combining two or more stitch patterns in the same fabric? Many unusual combinations are possible – if you find one that you like, don't forget to write down exactly how it was knitted!

Diane's new book, Fabrics and Designs, explores some of the more unusual fabrics which can be knitted with

Japanese single bed machines. In addition to the various fabrics, the book contains patterns for seven easy-to-knit garments using the ideas and two shadow-pleated skirts to team with these garments. The designs and fabrics can be used in many different ways to knit a wide

range of garments. The book costs £5.95 from your local dealer, or £6.20 including postage and packing from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Overseas readers can use credit cards – please state air or surface mail when ordering.

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NS

6 BABY'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Baby, knits as 4-ply.
1 x 100g ball in Pale Blue (MC).
1 x 100g ball in Yellow (C).
2 small buttons.

GARMENT WEIGHT

Finished garment in first size weighs 85g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- King Cole Limited, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit chest 46 [51, 56] cm, 18 [20, 22] in.
Actual size 50 [56, 60] cm, 19³/₄ [22, 23¹/₂] in.
Length to back neck 27.5 [30.5, 32.5] cm, 10³/₄ [12, 12³/₄] in.
Sleeve seam 20 [22.5, 25] cm, 8 [9, 10] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).
28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 36 [40, 43] Ns at left and right of centre 0 to WP. 72 [80, 86] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 36 [40, 43] Ns at left and 35 [40, 43] Ns at right of centre 0 to WP. 71 [80, 86] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed *.

1st SIZE

Inc 1 st at right edge.

ALL SIZES

72 [80, 86] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT+1, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B **. K 77 [86, 95] rows. Cont in st st and C, K 1 [2, 1] rows. RC shows 79 [89, 97]. ***

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 25 rows. Transfer sts to back bed.

MACHINES WITHOUT RIBBER

1st SIZE

Dec 1 st at right edge.

ALL SIZES

71 [80, 86] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 23 rows. Push Ns from NWP to WP, K 1 row.

ALL MACHINES

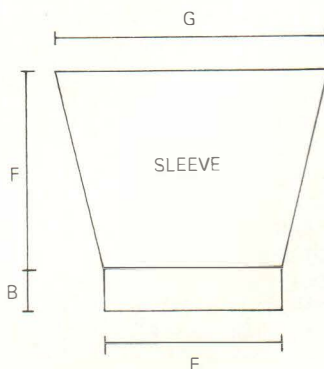
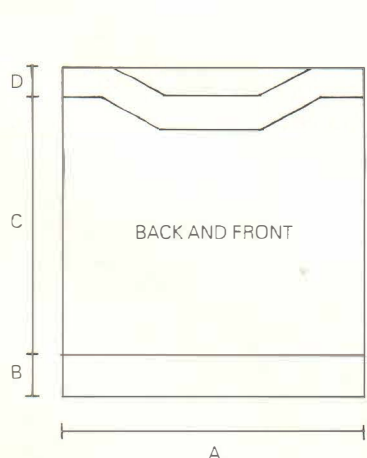
Cast off ***.

FRONT

Work as for back to **. K 69 [79, 87] rows.

SHAPE NECK

Note patt row on card. Push 41 [46, 49] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at left to HP on next and foll 2 alt rows, K 1 [0, 1] rows. Cont in st st. Using C, K 0 [1, 0] row. Push rem 16 [19, 22] Ns to HP. With carriage at right, push 31 [34, 37] Ns at left to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings. Push Ns from HP to UWP. K 1 row. Work as for back from *** to ***



A = 25.5 [28.5, 30.5] cm	E = 15 [16, 17.5] cm
B = 3.5 cm	F = 16.5 [19, 21.5] cm
C = 21.5 [24.5, 26.5] cm	G = 22.5 [24, 25.5] cm
D = 2.5 cm	





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SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 21 [23, 25] Ns at left and right of centre 0 to WP. 42 [46, 50] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 21 [22, 25] Ns at left and 20 [22, 25] Ns at right of centre 0 to WP. 41 [44, 50] Ns. Work as for back from * to *.

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

42 [46, 50] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT+1, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B.

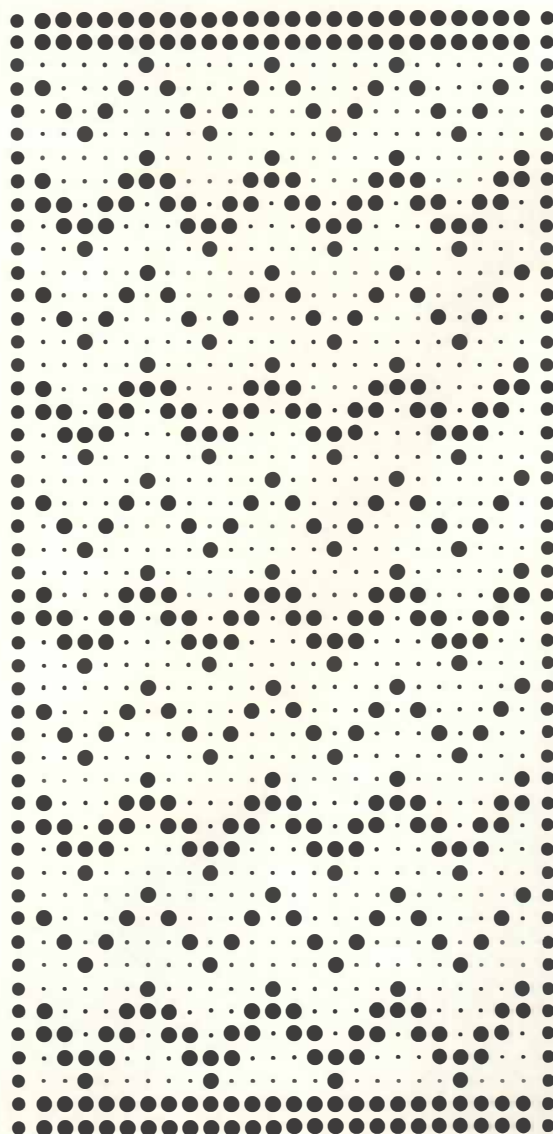
Shape sides by inc 1 st at each end of every 4th [5th, 6th] row until there are 64 [68, 72] sts. K 15 [13, 11] rows. Cont in st st and C, K 1 row. RC shows 61 [70, 79]. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Fold neck ribs in half and catch down on inside. Lap front rib over back and sew edges of neck ribs tog at armhole edge. Sew one button through both thicknesses 4 cm in from each edge. Set in sleeves, matching centre to shoulder position. Join side and sleeve seams.



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SINGER WORLD

PATTERN PROGRAMS ON 624 MACHINES

Following her article last month on the programs built-in to the machine's memory, Gwen now explains how to program your own patterns.

Gwen Merricks

A blank pattern card for this machine resembles a 24-stitch punchcard photocopied on to tracing paper. (Figure 1)

Pages 9 to 11 in the instruction book explain in detail with very good diagrams the method of drawing out and programming your own pattern.

Remember, you can disconnect the 624 box from the needlebed and just have it connected to the power supply; it then programmes in your pattern, which means that you can sit in comfort whilst doing it, you don't have to stay bending over the machine.

CHECK LIST

1. Mark your design on to a blank programme card.
2. Switch the selection box on.
3. Set the selection stop switch to lower position.
4. Press P. Symbol 0 is flashing, alternating with the number of the last pattern you used.
5. Press key 'I'. This is the key for all self-created patterns.
6. Press key E. Symbol 0 is flashing, alternating with figure 1.

NOTE: Figure '1' is reserved for all your own patterns and the memory will always retain the last pattern saved. You must now erase this pattern by pressing the key 'X'.

7. Press P. A flashing horizontal line will alternate with figure 1.
8. Enter the width of the pattern repeat, using the keyboard, for example, 24.
9. Press E. You will see a horizontal line flashing, alternating with the requested pattern width.

10. Press P. A vertical line will appear, alternating with figure 1.

11. Using the keyboard, enter the pattern repeat height, for example, 12.

12. Press E to enter. A vertical line will flash, alternating with the requested pattern height.

NOTE: If any of these figures have been entered incorrectly, press C, then enter the correct figure followed by E.

13. Press P. Two triangles show and figure 1 is flashing. The first pattern line can now be programmed.

14. Slide the card holder over the selection box, pushing it gently to the left until it clicks into place.

15. Insert the programme

card into the holder by matching up the arrows on the card and the holder. Pull the card down until the first line of the blank card appears in the pattern window at the right-hand side.

16. Using the programme tool, press on the teeth of the programming comb, which are opposite to the squares marked for the pattern.

17. To advance to each new line, press key '+1'. The new line number will flash in the window. Pull the card down until this number shows in the pattern window at the right-hand side.

18. Repeat until all pattern lines have been entered.

NOTE: To erase any line, enter the line number; the number will begin to flash. Press 'X' to cancel. Enter the correct line. You can advance or return to any pattern line by using the '+1' or '-1' keys.

19. When the last line has been programmed, press key 'P'. Row 1 shows in the window. You are now ready to knit.

20. Set the selection stop switch to upper position.

You may now add any functions you require by following the instructions detailed in my article in the July issue.

REMEMBER

1. To enter any programme, either pre-programmes or self-created: The selection stop switch, which is the middle button on the selection box, must always be down. It is then pushed up to release the pattern, for knitting to proceed.

2. You don't have to have the selection box plugged in to the needlebed to programme any pattern. You can programme the pattern, turn off the box and then, when you are ready, attach it to the knitting machine and the power supply. The last pattern programmed is always returned in the memory, until replaced with another.

Happy knitting.

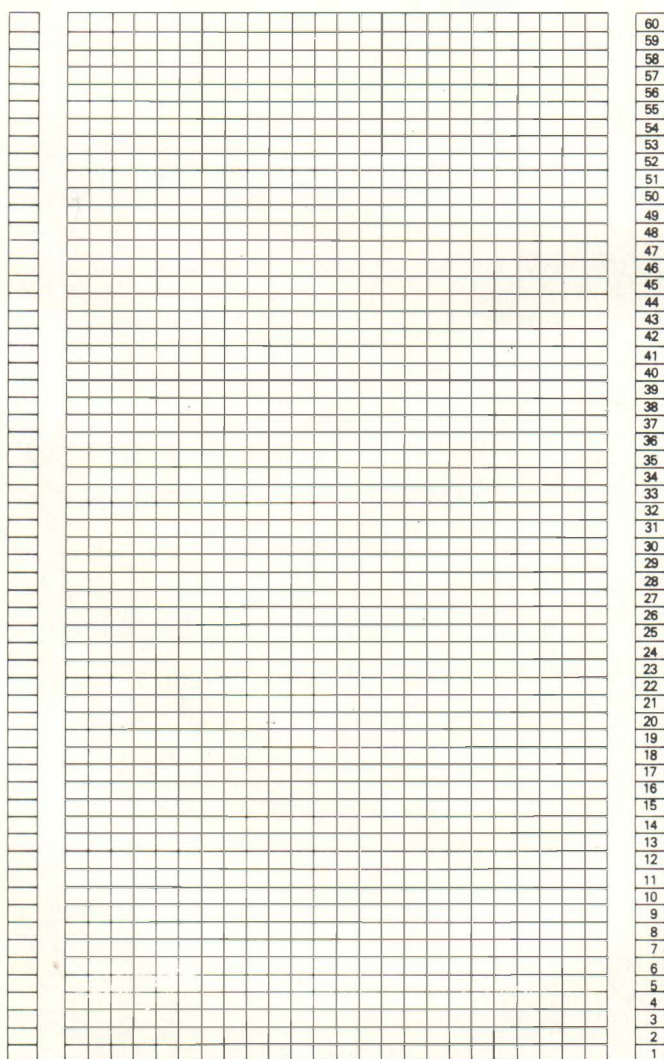


FIGURE 1

EXTERIOR DESIGN

Last month I created some designs based on the classic interior decoration of the 18th century and for this month I have taken a look at some of the exterior decoration used around the same period.

Iris Bishop

My inspiration comes from the wrought iron and openwork patterns used on gates, railings, lanterns and so on. A lot of these motifs are still common today in wrought-iron work and I find them often reminiscent of knitting techniques such as cabling.

The fabric I have designed with wrought iron in mind, is very flattering to the body due to the vertical lines in the pattern, while the three border

designs are useful individually, or combined to create a complete fabric, as illustrated.

YARNS AND COLOURS

The wrought-iron 'fabric' looks good in bold contrasts like black and white, or more subdued shades of pewter or grey with cream. With even more subdued colours like beige and cream, the pattern is very subtle, looking more textured than patterned.

For the border designs I have used a cream background and shades of grey and blue for the contrast. In the repeated 'Border 1' fabric illustrated, I have used four tones of grey, starting with the darkest and finishing with the lightest, so that the cut-out shapes look almost stencilled.

WROUGHT-IRON FABRIC

Knit this as a straightforward Fair Isle design with cream in feeder 1 and pewter grey or your chosen contrast in feeder 2. I like to combine this pattern with plain areas of the contrast colour.

BORDER DESIGNS

Each border can be used individually but to combine them as illustrated, knit as follows: Knit welts and so on in cream. Set card to row 52 and knit 'Border 3' (rows 52-59) with cream in feeder 1 and grey in feeder 2.

Knit 2 plain rows in cream. Then knit 'Border 2' and 'Border 3' as follows:

Rows 20-49 = cream in feeder 1, blue in feeder 2.

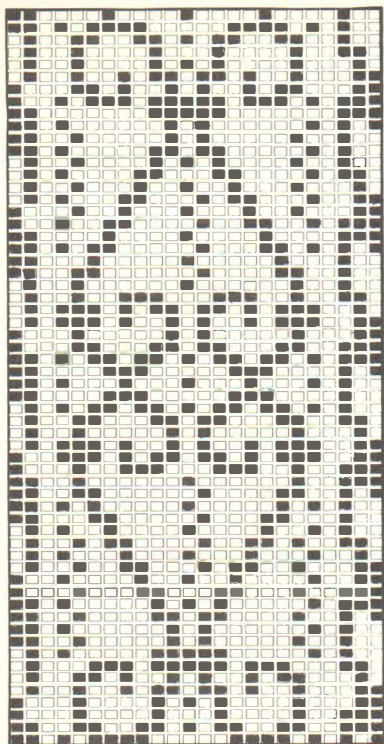
Rows 50-51 = cream in feeder 1 knits only.

Rows 52-59 = cream in feeder 1, grey in feeder 2.

Knit two plain rows in cream.

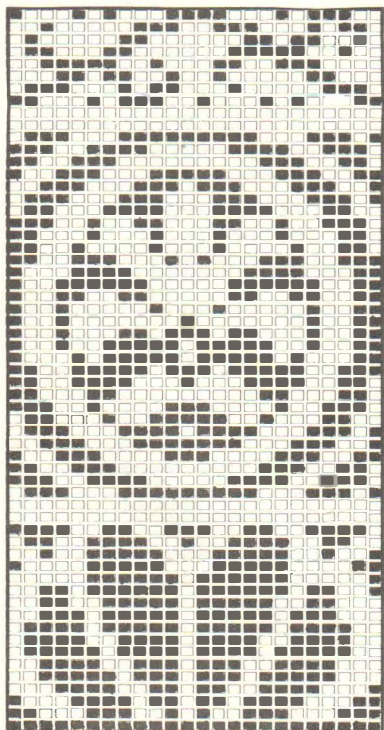


Iris Bishop '93



60 ROWS

WROUGHT IRON FABRIC



BORDER 3

BORDER 2

BORDER 1

59 ROWS

BORDERS

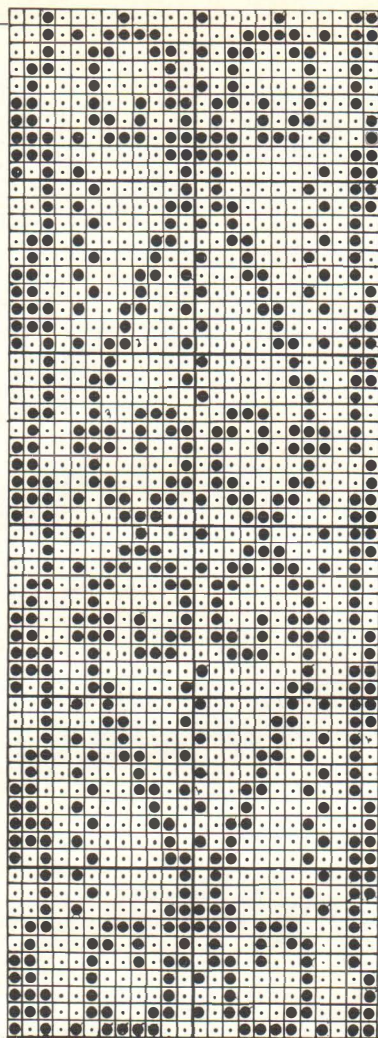
(NOTE: If necessary for your machine, remember to 'memorise' the first row of pattern before knitting in Fair Isle so that it does not knit a plain row.)

* Knit 'Border 1' (rows 1-17) with cream in feeder 1 and grey in feeder 2. Knit 2 plain rows cream. Repeat from *.

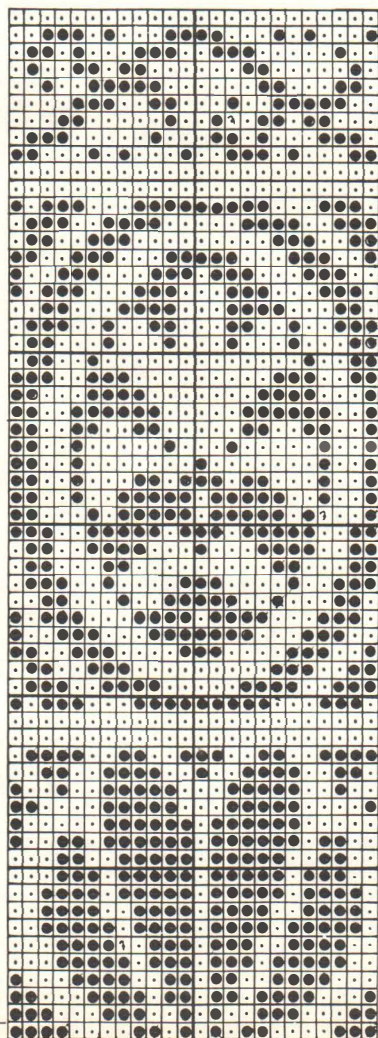
If you are using four tones of grey with cream in feeder 1 throughout, as illustrated, use the following colours in feeder 2:

Rows 1- 6 = dark grey.
Rows 7-11 = pewter grey.
Rows 12-15 = mid grey.
Rows 16-17 = light grey.





WROUGHT IRON FABRIC



BORDER 3

BORDER 2

BORDER 1

BORDERS

DUOMATIC UPDATE

If the summer is kind to us you should be reading this stretched out in the garden with a long cool drink. What a lovely thought. I hope that you gave your machine a quick clean before you abandoned it and that it is well covered up to keep the sunshine out.

Hazel Duignan

To entertain you in the garden I thought that you might like to read about the questions I am asked most frequently – just knitting questions, not 'What's for tea?' or 'Are you making coffee?'

Start Pos	Put carriage in start position	ENT
Cast on	Press ABC button once	ENT
St Patt A		ENT

You will then get the instructions for the GX/SX rows as usual. Follow the instructions and knit on in pattern.

1. 'How can I avoid using the console to knit welts?'

This is usually asked by experienced Duomatic knitters who are new to the E6000. The answer is very simple and it does save time if you are used to Duomatic knitting. If you are a new knitter, use the console for welts at first and then, if you wish, change to this method as you become more experienced.

Knit welt as required without switching on console. Follow basic program as follows:

Prog		ENT
Erase		ENT
Cast on	Enter any cast on number	ENT
All St Patt		NO
St Patt A	Enter st pattern number required	ENT
Alter		NO
Knit Tech	Enter Knit Tech number required	ENT
ENL. Pos		NO
Test		NO
All St Patt		ENT
Form		NO
LND	Enter left needle number	ENT
RND	Enter right needle number	ENT
Start cast on		NO

If you wish you can use the last two rows of the welt to select for the pattern required and this will save you two passes of the lock across the work. Knit the welt to within two rows of the finish. Program for your chosen pattern, put front bed pushers into working position and, when the first GX/SX empty row shows, knit a row of welt. When the second empty row shows, knit the last row of welt. You will have to press ENT when the console tells you to set the lock to SX and GX, even though you are not using those settings. I do not use this method but I know that some people do.

2. 'How can I start my sleeves on row 21 (or any other number) of the pattern?'

This is usually done so that the pattern matches at the underarm seam and above. Often knitters have tried and failed before they ask this question. On the Duomatic 80 it is just a question of turning the card to the required row, in this case row 21, reading the card with the Deco and then knitting in pattern. On the E6000 this just does not work.

First look at the technique which you have chosen. If it is a two coloured jacquard, then every row on the card will register four rows on the console and the console has this information from the technique number, so you must multiply the number of rows which you wish to bypass by four. Therefore, to start on row 21, you will bypass twenty rows and as four times twenty is eighty, that is where we start. After the welt, program as usual. When the display reads RC0, press COR button once. The display will flash LND, press ENT then RND will flash so press ENT again. The display will now flash RC0, press 80 ENT. Follow the instructions on the console, you will have to knit two more empty rows and, when the display reads RC80, knit on in pattern.

If your chosen technique is a three colour pattern, then each row on the card will mean six rows of knitting, so your bypassed rows will be multiplied by six. For a four coloured jacquard, multiply by eight. I find that it is easier to calculate if I knit my welt without the computer, but if you prefer to knit from the start using electronics, then the calculated number of rows will have to be added to the number on the console. Stitch patterns other than jacquard are dealt with in the same way. Look at the technique to discover how many rows of actual knitting are required for each row printed on the pattern or reader card, then multiply as above.

3. 'What do you think can be wrong with my back lock?'

This question is asked by both Duomatic 80 and E6000 knitters. Usually when I ask a few questions myself, it transpires that the knitting has been going along without a hitch until there is increasing or decreasing and that the pattern is one which uses pushers on the back bed as well as probably one, or both, back bed arrow keys.

It is almost certain that there is nothing wrong with the back lock. When a pusher is to be brought from the blocking rail on the back bed

for an increase, it must be put into the appropriate position for the pattern being used, then the back blocking rail must be properly closed. The rail will close by itself, by means of a little spring, so long as all the pushers are clear of the rail. For a decrease, the pusher must be put back into the rail and the rail must be closed. Failure to close the blocking rail is the most usual cause of pushers running amok and doing strange things. It is also important to put your pusher properly into either rest or working position. A pusher which is midway between the two will spoil a pattern.

All the above information also applies to the front bed blocking rail on the Duo 5 or 80 but there is usually no problem with the front rail as it is easy to see. There is no blocking rail mechanism on the E6000 front bed, but the pushers must be clear of the 'rail' in the same way as on the back bed. Be sure to push them right to the bottom of the rail if they are to be put out of work.

4. 'How can I knit a pattern which is wider than forty stitches if I do not want to mirror image?'

This is fairly easy to do. Turn the reader card on its side and draw the pattern along the length of the card instead of the width. Turn it back to the usual position and draw in the columns of squares to mark the 'height' at each side of the card as usual. When programming, turn the card on its side (see pages 39 and 40 of your instruction book). The height will become the width of your pattern. So each pattern card will give you 63 stitches width and 40 rows height after programming. Anything larger than that will require more than one card reader sheet.

Knitting a stitch pattern which is wider than 40 stitches on the Duomatic 5 or 80 is more difficult. It is possible to use hand selection on either machine. To do this, put the pushers under the front bed needles to be knitted in main colour into rest position and those to be knitted in contrast into working position. Set the

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7 TEXTURED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

King Cole Angora Look.
2 x 400g cones in Maize (MY).
9 small buttons.

GARMENT WEIGHT

Finished garment in first size weighs 445g.

The fibre content of this yarn is 80% Acrylic and 20% Nylon. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 107 [119] cm, 42 [47] in.
Length to shoulder 70 cm, 27 1/2 in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

60 stitches on front bed to 21 cm and 100 rows to 13.4 cm, measured over pattern as diagram 1 for Duo 80 and 5 (E6000 - Pattern A, Tech 170 with back bed lock and needles as diagram 1) (stitch size approximately 5/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

E6000 - Fill in pattern before starting to knit (Pattern A). Use one strand of MY throughout, except for the front bands which use two strands.

Always keep 1 N in work at each end of the back bed as in diagram 1.

Remember to put a pusher into the blocking rail for every stitch decreased on the front bed and to bring a pusher into position for every stitch increased on front bed.

For the purpose of this pattern, RC refers to the RC on the lock not on the console unless otherwise stated.

Only front bed Ns are counted, back bed Ns are brought into work or decreased as required.

PATTERN

Duo 5 and 80 - Set lock on N/BX←, K 2 rows. Set lock on N/BX, K 4 rows. These 6 rows form pattern.

E6000 PROGRAM AND PROGRAM NOTES

Prog		ENT
raise		ENT
Cast on	1 (see notes)	ENT
All St Patt		NO
Set Patt A	•	ENT Read card
Alter		NO
Knit Tech	170 (see notes)	ENT
Enlarge position		NO
Test		NO

Continue to end of program.

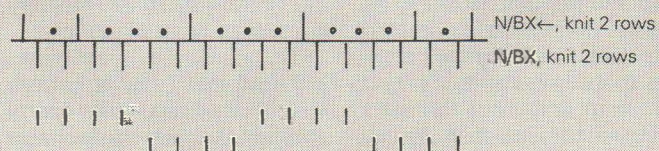
BACK AND BOTH FRONTS

Enter cast on 1. When display reads END CO, set RC at 000 and stitch size to 4/4. * Set lock on CX/CX, K 2 rows. Set lock on N/LX, K 2 rows. Rep from * until RC shows 28. Start Patt A.

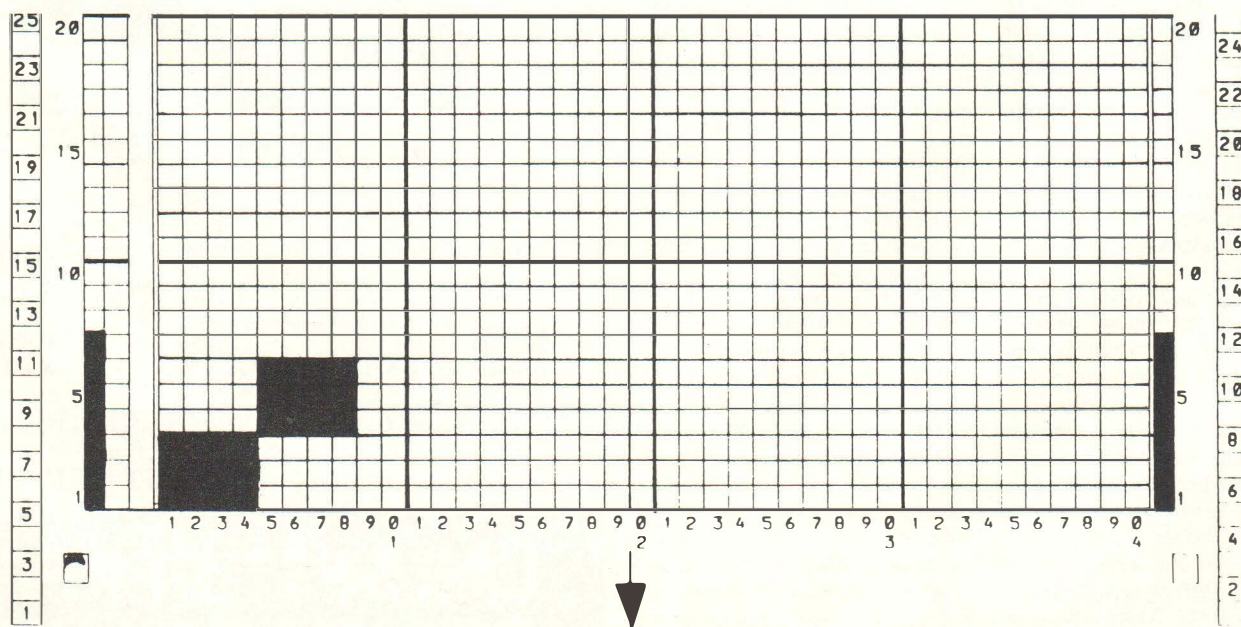
BACK, FRONTS AND SLEEVES

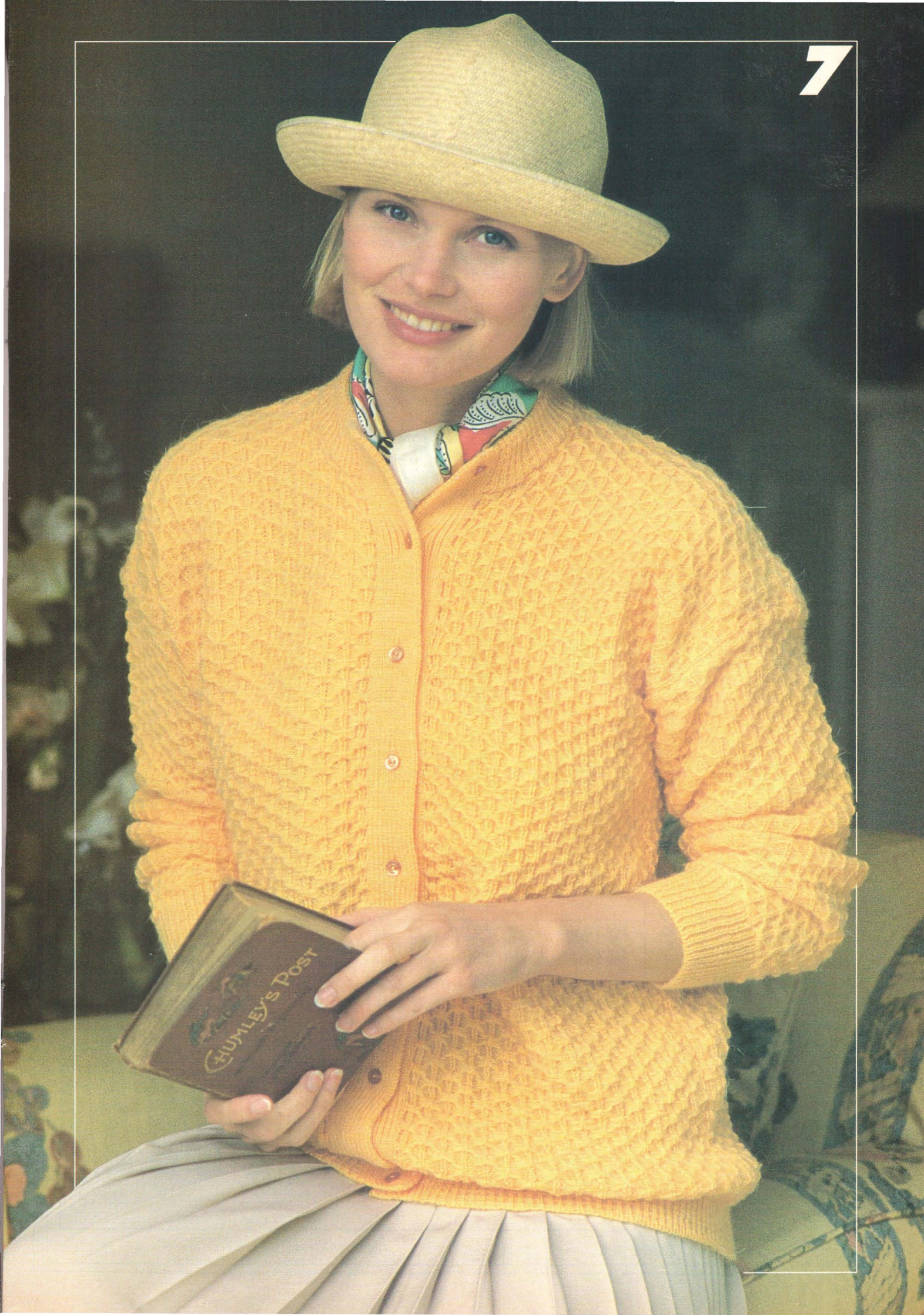
Use Tech 170 but arrange back bed Ns as diagram 1 and K with lock on N/LX. Use black strippers.

DIAGRAM 1



E6000 CHART





back lock for whichever type of jacquard you wish to knit and the front lock to BX←. Knit two rows main colour, two rows contrast, then rearrange pushers on the front bed for the second row of the stitch pattern. Continue in this way, re-setting the pushers after every fourth row. This would be very tedious for an all-over pattern but works very well for a large motif. I did quite a few on my old pink Passap many years ago.

It is also possible to extend a forty stitch punchcard on the Duo 80 but explaining would take more room than I have left, so that technique will have to wait until another time.

5. 'Can I knit my old favourites from the Duo 80 on the E6000?'

Yes, of course you can. If you look back at last month's MKM you will see that I adapted the method of knitting padded fabric to the E6000 and this month the garment pattern is knitted in another old favourite. Here is an example of how I would go about adapting a pattern.

If you look at page 45 of the Duomatic 80/Duomatic 5 stitch pattern book, the pattern knitted in yellow and white at the top of the page is as follows: Knit 4 rows N/N, Colour 1, Knit 4 rows AX/AX, Colour 2. Repeat above two rows.

The needles and pushers are set as in diagram I (see photograph A for finished fabric). First I looked for a technique. As the pattern uses an AX setting I needed a tuck stitch technique. The tuck is a four row tuck pattern, so either technique 139 or 140 would do. I decided on technique 140 as I have more knitting than tuck on this pattern and 140 would mean less filling in on my reader card (I find that the easiest way is usually the best way).

Because there is no arrow key used, the pushers in rest position on the diagram will not be used so my card would be filled in as diagram II.

Program:-

Prog	ENT
Erase	ENT
Cast on 2	ENT
All St Patt	NO
St Patt A DOT	ENT
	Read card
Alter	NO
Knit.Tech 140	ENT

Enl Pos	NO
Test	NO
All St Patt	ENT
Form	NO
L nd	Enter number
R nd	Enter number
Start cast on	ENT
Start Pos	Lock in position
Cast on	ENT

Follow instructions on display. Knit welt. Press ABC once, follow instructions, knit pattern:- Four rows colour 1 N/KX, 4 rows colour 2 AX/KX.

(When front bed pushers are in working position, the back bed is on AX.)

Finally, the question most often asked.

6. 'Do I really have to knit a tension piece?'

The answer is YES if you want your garment to fit. Push up 50 needles on each bed. Cast on with waste yarn. Knit at least an inch in pattern. Change to main yarn and knit

100 rows in pattern. Change to waste yarn and knit at least an inch in pattern. Finally, knit a few rows with the lock set to N/N and release from the machine.

Treat the piece as you would treat your garment, that is, either wash and press, press, steam, dry under a damp cloth or leave to settle overnight. Only then is it safe to measure it.

Until next month.

Happy sunbathing.

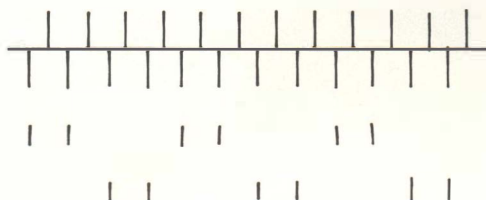


DIAGRAM I

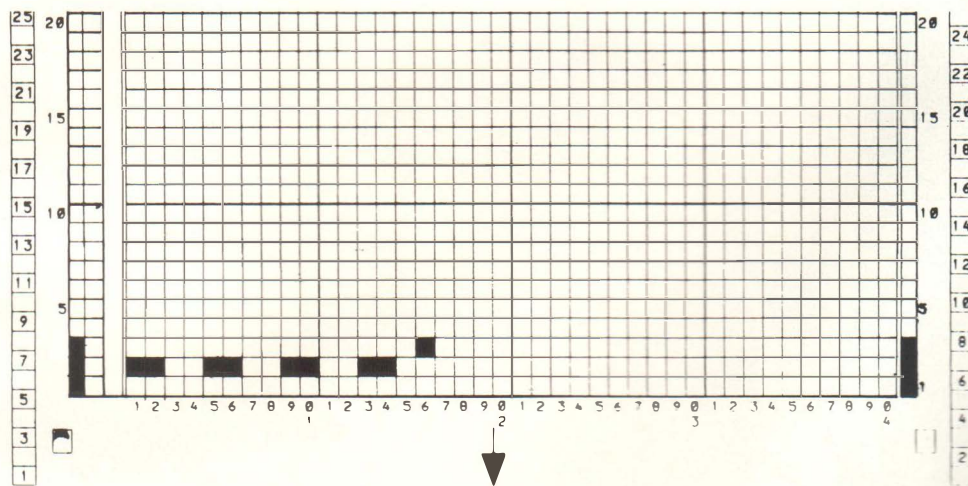
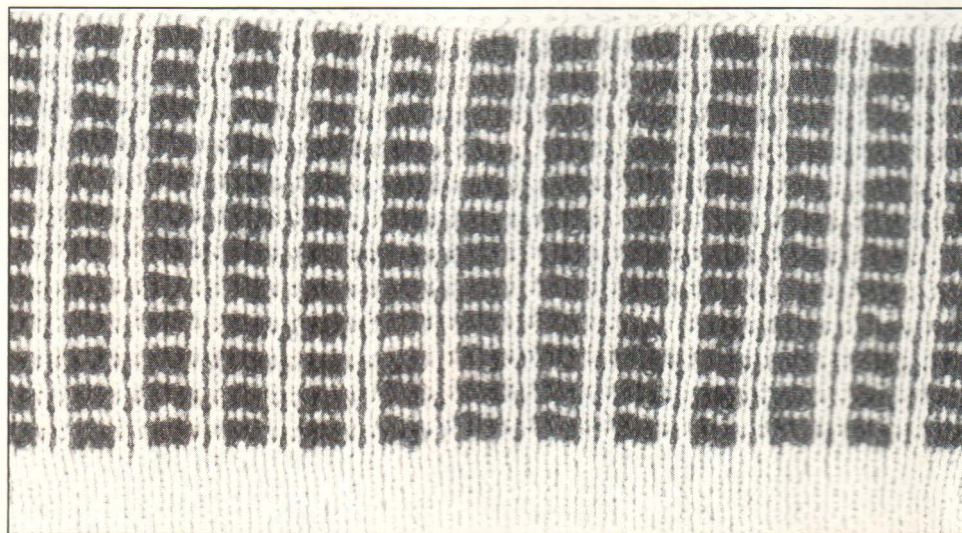


DIAGRAM II



PHOTOGRAPH A

BACK

Handle up. Orange strippers. Set up 156 [172] Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. (E6000 – Use cast on 1 modified – see program notes, use 80 [88] Ns at left and 76 [84] Ns at right of centre.) * Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. ** Set lock on CX/CX, K 2 rows. Set lock on N/N, K 2 rows. Rep from ** until RC shows 28. Transfer all sts to front bed. Handle down. Arrange back bed Ns and front bed pushers as diagram 1 (it is essential that the back bed Ns are in WP in the centre of each group of 4 Ns and pushers on front bed as in diagram 1). Pick up heel of st and place on to empty Ns on back bed. Black strippers (E6000 – Patt A.) *. Set RC at 000 and stitch size to 5/6. Cont in patt, K 314 rows. Place marker at each end. Set RC at 000. K 172 rows. Place a marker at each side of centre 38 [44] sts on front bed. Cast off loosely.

FRONTS

Handle up. Orange strippers. Set up 72 [80] Ns on each bed at centre in WP. Arrange Ns for 1x1 rib (E6000 – Use cast on 1 modified – see program notes, use 72 [80] Ns at right of centre). Work as for back from * to *. Set RC at 000 and stitch

size to 5/6. Cont in patt, K 314 rows. Place a marker at left edge. Set RC at 000. K 112 rows.

SHAPE NECK

Set RC at 000. Cast off 7 [9] sts on front bed at beg of next row. Dec 1 st at neck edge on front bed on every 6th row until 59 [64] sts rem on front bed. K to row 60. Cast off loosely. Work second front to match, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 80 Ns on each bed at centre in WP. Arrange Ns for 1x1 rib (E6000 – Use cast on 1). Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 27 rows. Transfer all sts to front bed. Handle down. Arrange back bed Ns and front bed pushers as diagram 1 (it is essential that the back bed Ns are in WP in the centre of each group of 4 Ns and pushers on front bed as in diagram 1). Pick up heel of st and place on to empty Ns on back bed. Black strippers (E6000 – Patt A). Set RC at 000 and stitch size to 5/6. Cont in patt. Shape sides by inc 1 st on front bed at each end of next and foll 5th row, K 5 rows. Inc 1 st on front bed at each end of next and every foll 12th row until there are 132 sts on front bed, K 6 rows. RC shows 294. Cast off loosely.

NECKBAND

ALL MACHINES

Join shoulder seams. Handle up. Orange strippers. Set up 115 Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. * Set lock on CX/CX, K 2 rows. Set lock on N/N, K 2 rows. Rep from * until RC shows 48. Transfer all sts to back bed. With wrong side facing, push the neck edge up between beds and hang on to back bed Ns holding sts. K 1 row by hand. Cast off.

BUTTONHOLE BAND

ALL MACHINES

Handle up. Orange strippers. Set up 19 Ns on each bed in WP. Arrange Ns as diagram 2A. Set lock on N/N and stitch size to 2/2. Using 2 strands of

MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Transfer the end back bed sts to front bed Ns as diagram 2B. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 4 rows. * Make a buttonhole by transferring st A on to needle B, leave empty Ns in WP. K 32 rows. Rep from * 7 times more. Make another buttonhole over same Ns as before. K 5 rows. RC shows 265. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

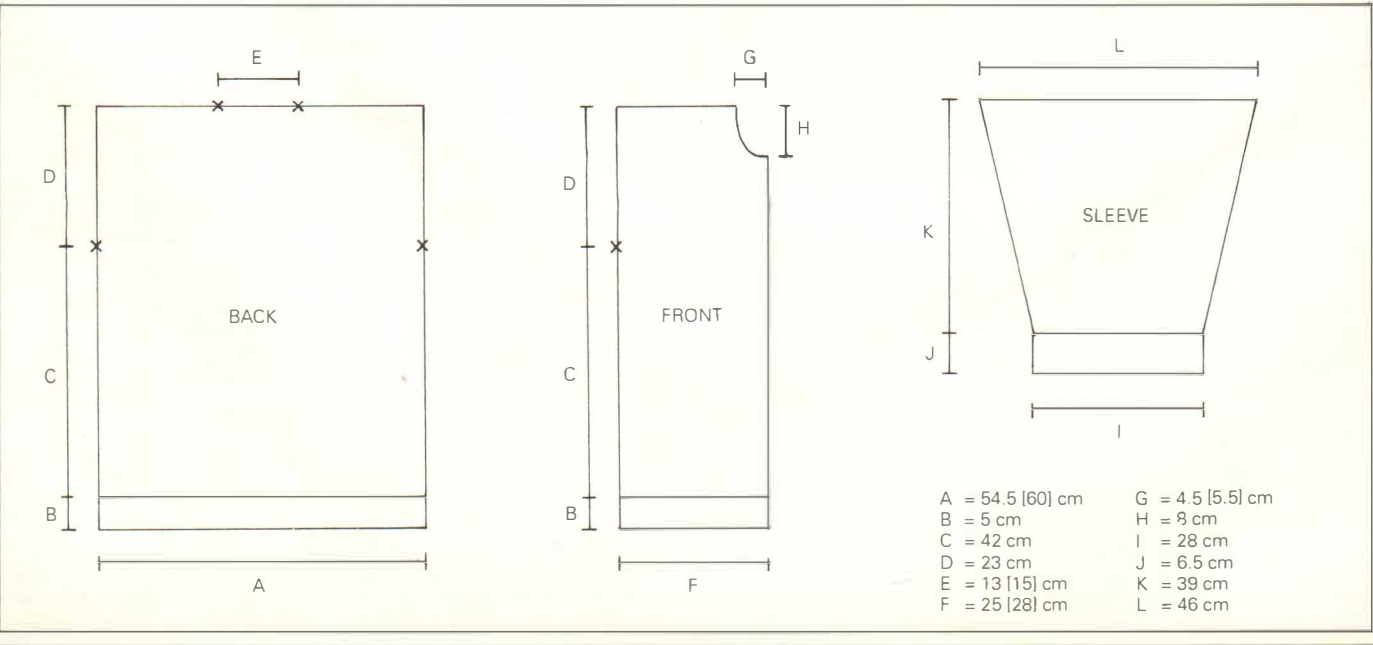
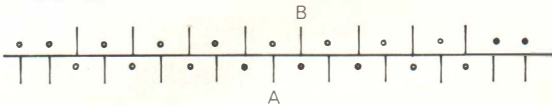
MAKING UP

Fold neckband in half to inside and slip stitch in place. Set in sleeves between markers. Join side and sleeve seams. Sew front bands into position. Sew on buttons.

DIAGRAM 2A



DIAGRAM 2B



8 RACK RIB TOP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines.

MATERIALS

Direct 4-ply.

1 [1, 1, 1, 2, 2, 2] x 500g cones in White (MY).

GARMENT WEIGHT

Finished garment in second size weighs 290g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting and Sewing Supplies, 769/771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 89 [94, 99, 104, 109, 114, 119] cm, 35 [37, 39, 41, 43, 45, 47] in.

Length to shoulder 63 cm, 25 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

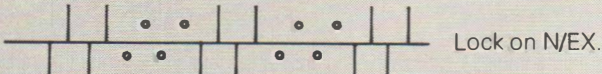
26.5 stitches on each bed (counting Ns in NWP as sts) and 63.5 rows to 10 cm, 4 in measured over pattern (tension dial approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Count Ns in NWP as sts throughout.

NEEDLE DIAGRAM



Rack one place to left, K 2 rows. Rack one place to right, K 2 rows.

These 4 rows form pattern.

When work is removed from machine, stretch well lengthways.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 146 Ns on each bed in WP for full needle rib. Arrange Ns as in N diagram. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Set lock on N/N, K 2 rows. Set RC at 000. Set lock on N/EX, K 286 [302, 318, 334, 350, 366, 382] rows.

to WP all across row. Black strippers. Set lock on GX/N and stitch size to 6 1/2, K 1 row. Cast off.

ARMHOLE BANDS

Handle up. Orange strippers. Set up 140 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 5 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 16 rows. Transfer sts to front bed. Black strippers. Set lock on GX/N, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Spray with water or cover with a damp cloth and allow to dry.

MAKING UP

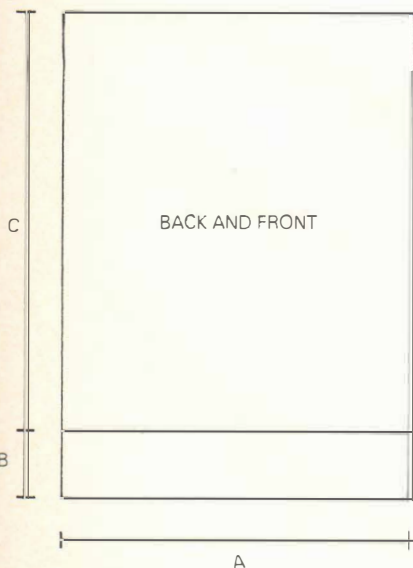
Join shoulder seams, leaving approx 22 cm, 8 1/2 in open at neck. Measure down approx 25 cm, 10 in from shoulder seams and place markers for armhole edges. Pin armhole bands between markers. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and band seams.

Transfer sts to front bed. Cast off, making chains in spaces where Ns are in NWP.

WELTS

Handle up. Orange strippers. Set up 126 [134, 140, 148, 154, 162, 168] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size

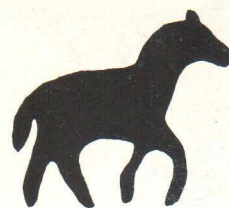
to 3 1/2/3 1/2, K 5 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 36 rows. Transfer sts to front bed. Lower front bed down. With right side facing, pick up sts along lower edge of back or front and place on to Ns. Raise front bed. Push Ns up as far as they will go. Starting at left side, pull yarn end from below eyelet feeder and knit through each st by hand, laying yarn into hook and pulling Ns back



A = 45 [47.5, 50, 52.5, 55, 57.5, 60] cm
B = 8 cm
C = 55 cm



WORKSHOP E6000



Last month we looked at the overall view of programming the E6000 machine. This month I shall explain the simple direction changes which are possible.

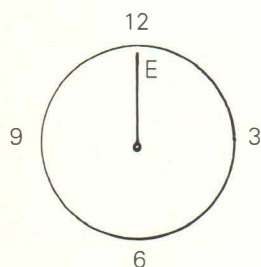
Eileen Metcalf

The direction changes take place in the ALTER section of the program, therefore if you wish to change the direction of the pattern you must say yes to Alter by pressing ENT. There are four symbols which appear in the direction changes, these are:

E, E, m, w

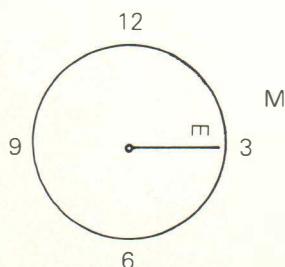
These four little symbols can be very confusing until you have them sorted in your own mind. They are all really a variation on the basic capital E.

1. Look at this clock face and imagine it has just one hand with the capital E at the top.



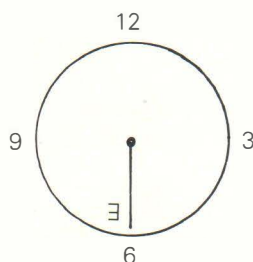
2. When you enter a pattern it is at 12 o'clock and is in the shape of an E.

If the hand turns through 90 degrees to 3 o'clock, then the E will be lying down on its face:-

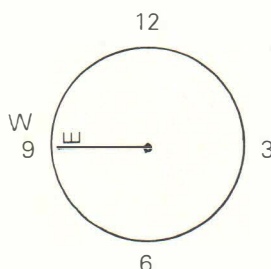


If the person who invented the console could have made the shape of an E lying down I am sure he would have done but instead he substituted a letter m which is probably the nearest he could get.

3. He did better when he got to 6 o'clock because the E came out back to front as it should do.



4. When he got to 9 o'clock he again had problems so he turned the E which should have been lying on its back into a w.

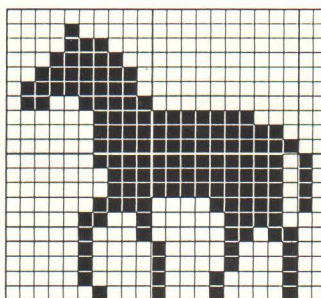


Having these symbols in mind let us now see how the console works its way through the changes in direction.

I have chosen the horse pattern from page 144 of the stitch pattern book. The horse pattern is 22 stitches wide and 20 rows high. When we knit

this pattern we will knit 20 x 4 rows of knitting to complete the pattern. Each row of the pattern is knitted twice in the main colour and twice in the contrast colour giving four rows of knitting for each row of pattern when working in two colours.

1168 22x20



An all-over repeated pattern knitted with this stitch pattern would look like this:-



When we enter the pattern number, that is, 1168, the console will say ALTER, if Ent is pressed then the console will say DIRECT. If the answer is Ent (Yes) to this, then all the possible direction changes will be given one after the other.

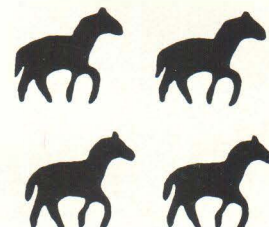
OPTION 1

E → E

The horse has been mirror imaged and is facing the other way.

22 stitches wide and 20 pattern rows or 80 knitting rows high.

The all-over repeat would look like this:-



OPTION 2

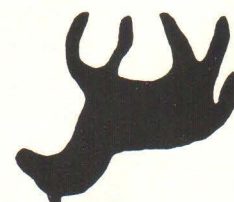
w → m or

W → M

This is very confusing for a beginner and has caused many problems. The console inventor knew that when you turn a letter E upside down you get the same letter E so he pretended that the letter E had been put in on its back originally then turned on its front on the console. We have to remember that the horse which went in was like this:-

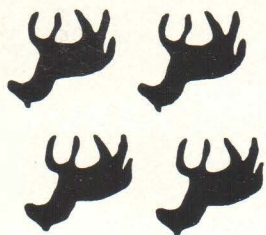


and if we turn it upside down through 180 degrees it will look like this if we use this option only:-



22 stitches wide, 20 pattern rows or 80 knitting rows high.

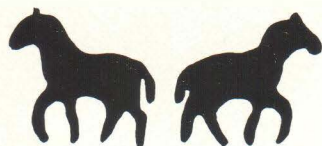
The all-over pattern repeat would look like this:-



OPTION 3

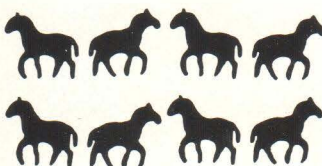
E → E E

This is doubling the pattern or showing the original pattern with its mirror image. This is what we will get if we use this option only:-



44 stitches wide, 20 pattern rows or 80 knitting rows high.

The all-over repeat would look like this:-



OPTION 4

E →  or  w

This is doubling the pattern upwards or showing the original pattern with its upward reflection. This is what we will get if we use this option only:-



22 stitches wide, 40 pattern rows or 160 knitting rows high.

The all-over repeat would look like this:-



OPTION 5

E → m

or 

This is turning the original pattern through 90 degrees to 3 o'clock.

This is what we will get if we use this option only:-



20 stitches wide, 22 pattern rows or 88 knitting rows high.

Remember that stitches have become rows and rows have become stitches.

The all-over repeat would look like this:-



OPTION 6

E → w

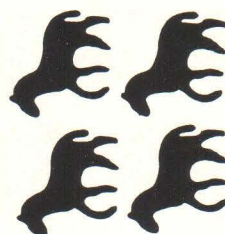
or 

This is turning the pattern backwards through 90 degrees or forwards through 270 degrees to 9 o'clock. This is what we will get if we use this option only:-



20 stitches wide, 22 pattern rows or 88 knitting rows high.

The all-over repeat would look like this:-



OPTION 7

COL REV, that is Colour Reverse. This is what we will get if we use this option only:-



22 stitches wide, 20 pattern rows or 80 knitting rows high.

The all-over repeat would look like this:-



After working steadily through the seven options the console will say DIRECT OK. It is possible to make more changes but we will leave those until next month.

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BACK

Push 36 [38, 41, 43] Ns at left and 36 [39, 41, 44] Ns at right of centre 0 to WP. 72 [77, 82, 87] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 26 [34, 44, 52] rows. Cont in stripe patt, K 40 rows. Using C, K 36 rows. RC shows 102 [110, 120, 128].

SHAPE SHOULDERS

Cast off 10 [11, 12, 13] sts at beg of next 2 rows and 11 [12, 13, 13] sts at beg of foll 2 rows. Using WY, K a few rows over rem 30 [31, 32, 35] sts and release from machine.

RIGHT FRONT

Push 33 [36, 39, 41] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 26 [34, 44, 52] rows. Place marker at left edge.

SHAPE FRONT EDGE

Cont in stripe patt, dec 1 st at left edge of every 5th [5th, 4th, 4th] row until 25 [28, 29, 31] sts rem. Using C, cont to dec on every 5th [5th, 4th, 4th] row from previous dec until 21 [23, 25, 26] sts rem. K 16 [11, 20, 16] rows. RC shows 102 [110, 120, 128].

SHAPE SHOULDER

Cast off 10 [11, 12, 13] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13, 13] sts.

LEFT FRONT

Work as for right front, reversing shapings by reading left for right and right for left.

SLEEVES

Push 50 [52, 54, 56] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Shape sides by inc 1 st at each end of every 10th row until there are 60 [64, 68, 72] sts and, AT THE SAME TIME, using MC, K 2 [8, 16, 22] rows. Cont in stripe patt, K 40 rows. Using C, K 36 rows. RC shows 78 [84, 92, 98]. Cast off.

BACK WELT

With P side facing and using 3¼ mm needles, pick up 72 [77, 82, 87] sts along lower edge. With K side facing and using MC, K 1 row inc 18 [17, 16, 15] sts evenly. 90 [94, 98, 102] sts. Work 14 rows in K 1, P 1 rib. Cast off in rib.

CHILD'S STRIPED V-NECK CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky or DK machines.

MATERIALS

Spectrum Detroit Double Knitting.
2 [2, 3, 4] x 100g balls in Yellow (MC).
2 [2, 3, 4] x 100g balls in White (C).
4 buttons.
Pair of 3¼ mm knitting needles.
3¼ mm circular knitting needle.

GARMENT WEIGHT

Finished garment in second size weighs 225g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 14.

MEASUREMENTS

To fit chest 66 [71, 76, 82] cm, 26 [28, 30, 32] in.
Actual size 73 [79, 84, 89] cm, 29 [31, 33, 35] in.
Length to shoulder 44.5 [48, 52, 55] cm, 17½ [19, 20½, 21½] in.
Sleeve seam 35 [37.5, 40.5, 43] cm, 14 [15, 16, 17] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 3.5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

STRIPE PATTERN

K 8 rows C, 8 rows MC, 6 rows C, 6 rows MC, 4 rows C, 4 rows MC, 2 rows C and 2 rows MC. These 40 rows form pattern.

FRONT WELTS

With P side facing and using 3¼ mm needles, pick up 33 [36, 39, 41] sts along lower edge. With K side facing and using MC, K 1 row inc 9 [8, 7, 7] sts evenly. 42 [44, 46, 48] sts. Work 14 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With P side facing and using 3¼ mm needles, pick up 50 [52, 54, 56] sts along lower edge of sleeve. With K side facing and using MC, K 1 row dec 8 sts evenly. 42 [44, 46,

48] sts. Work 14 rows in K 1, P 1 rib. Cast off in rib.

FRONT BORDER

Join shoulder seams. With K side facing and using 3¼ mm circular needle, join in C and pick up and K 38 [46, 56, 66] sts up to beg of front slope, 70 sts up right front slope, 30 [31, 32, 35] sts across back neck, inc 3 [4, 3, 4] sts evenly, 70 sts down left front slope and 38 [46, 56, 66] sts down left front edge. 249 [267, 287, 311] sts. 1st Rib Row (wrong side): K 1, * P 1, K 1; rep from * to end. 2nd Rib Row: K 2, * P 1, K 1; rep from * to last st, K 1.

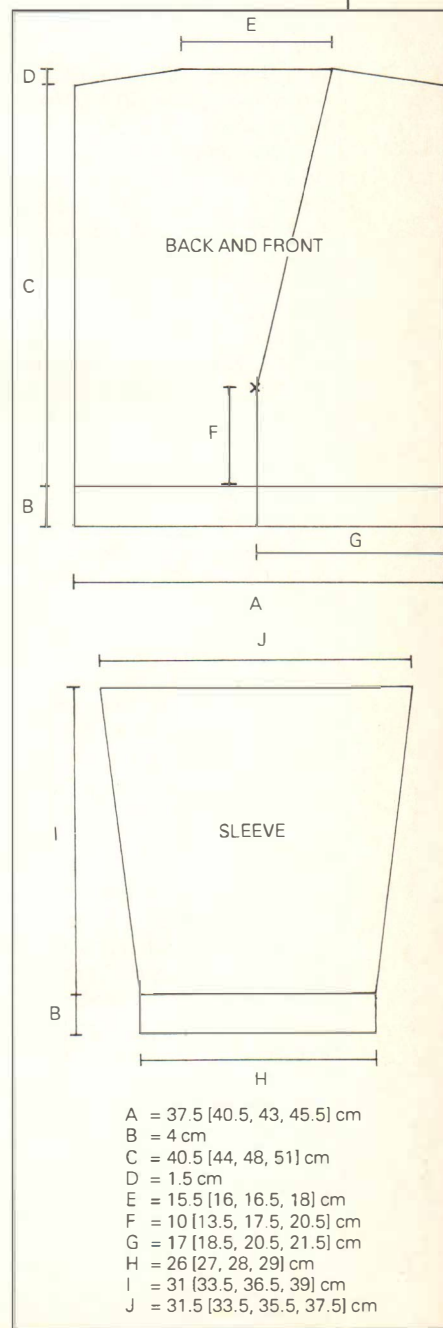
Rep these 2 rows once more. Buttonhole Row: Rib to last 38 [44, 53, 65] sts, * K 2 tog, yarn round needle, rib 9 [11, 14, 18]; rep from * twice more, K 2 tog, yarn round needle, rib to end. Work 4 more rows in rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew on buttons.



QUESTION TIME

Pat dwells on the joys of summer knitting in the garden before she turns to the queries. We notice she doesn't mention she's an expert at outdoor knitting as her Club once held a full-scale meeting in the car park when they were locked out of their hall!

Pat Coulston

I wonder if the summer weather is going to keep us knitting indoors, or shall we have the opportunity to take the machine, yarn and chair plus the numerous bits and pieces out into the garden, find a shady spot – and knit? I am lucky enough to be able to take all this paraphernalia and set it up under our huge oak tree and be shaded by its lovely branches. Never mind the bits and pieces from the tree that fall on to my head and into the machine! I spread out a huge sheet for us (me and my machine) to work on, or I find the bits and pieces from the tree get into the yarn and I knit them in! Fine for a textured fabric – not so good for a smooth one! But to business.

Recently we started our beginners' knitting classes and I was reminded, yet again, how strange it is for someone who is completely new to machine knitting to handle this monster (which has already eaten up a huge chunk of ones savings!) and which to some new knitters, is a bit of a dragon! Take heart. It is like passing your driving test. At first, the car seems to control – but before long (thank goodness!) you do take over and become the boss. The same with the machine. After you have conquered threading up and so on, you will be going across and back and producing fabric.

However, before you go any further, check your posture at the machine. It is most likely that because you are nervous, you are tensed up. The shoulders are bunched up, the elbows stick out like someone's downing a pint and your hand grips the handle so tight-

ly the knuckles are white! **Relax.** Drop the shoulders, relax the elbows, let go of the handle and drop your hand in your lap. Then, in an almost balletic movement, let your hand meet the **side** of the handle and enclose your fingers around it. Do **not** put your hand **on the top** of the handle. That is **not** a good position for knitting at all. When the hand is on top of the handle the shoulder tenses, out goes the elbow and you find yourself pressing **down** on the handle – hence the knuckle problem. Also, the carriage does not need **pressure** on it to do its work. Now as you knit, you can **push** the carriage across the work and **pull** it back again. Everything will be relaxed – your machine will smile at you – you smile back and you will start to be friends!

Lesson number two. Every time something 'goes wrong' it is **your** fault (unless your machine is sick, which is a different story). 'Jamming' (for the beginner) can be caused by the yarn getting stuck somewhere, by your dial size being too high or much too low, by you asking your machine to do something it cannot do, by knitting with damaged needles, by not having the yarn correctly threaded up, or by not having the slack of yarn 'taken up'. When this happens (again!) don't get cross. Don't panic. It's as natural as day following night and is part of the learning process (that goes on and on!). Apologise to your machine, sort out the mess intelligently by seeing why it happened and continue on. Just remember, every time you knit and complete a gar-

ment, the next one will be even better and easier as you are learning all the time.

One person tells me she plays soothing music in the background to 'keep her cool'. That wouldn't work for me though – it would remind me of the dentist!

One of our members has been experimenting with fine yarn (that is, 2/30s) and mixing colours together to produce

the second colour for Fair Isle. She used two strands of different dark blues for colour one and orange and reds for colour two. This was very effective indeed. To just mix the colours together and use them, for example, for stocking stitch, tends to make unattractive blotches, but used like this it was superb and so economical, as the fine yarns seem to go on for ever.

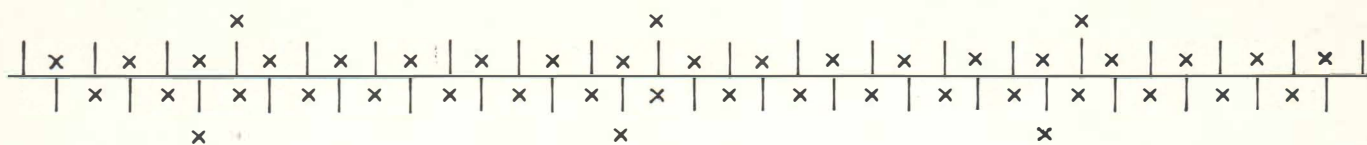
Sometime ago, at one of the exhibitions, I purchased some very fine, crinkly matt finish elastic on a reel. I have not been able to locate it since – until recently. It is called 'Knitting-in Elastic', but unfortunately the name of the manufacturer is not on the packet, only that it is made in Japan. The elastic is on a 400 metre reel and comes in various main colours. The cost is about £1.50 per reel. It is 79 per cent nylon and 21 per cent Elastane. It is quite brilliant when used together with the main yarn for welts and so on, especially when working with three-ply or finer yarns. I thread it through the tension

arm, but omit the tension wire, then just feed it into the feeder with the main yarn. This works really well for 1x1 rib (on the ribber). For the thicker yarns, only use it for the cast on and the circular knitting plus one more row. I am sure there are lots and lots of other ways this can be used and experimentation is necessary.

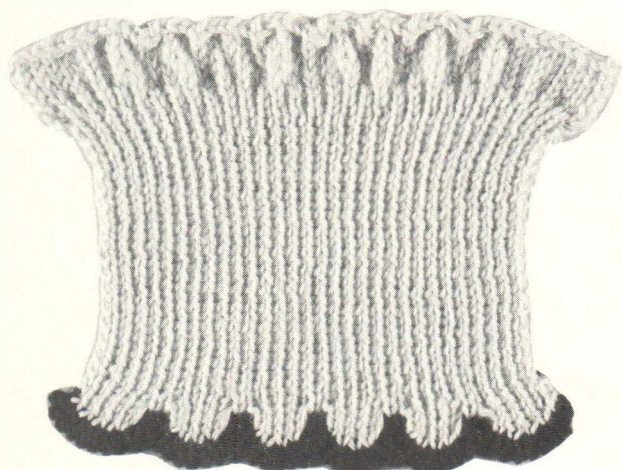
I have found that when using the finer yarns, the 2x2 commercial rib welts are improved by adding one strand of matching cotton rather than the elastic. However, this is a personal choice and you may have quite a different idea.



"I expect you'll grow into it, dear."



NEEDLE ARRANGEMENT DIAGRAM



FLUTED EDGE IN CONTRAST COLOUR

Q Can you describe to me any way I could make a 1x1 true rib more fancy at the edges?

A A method I really like is to make it fluted. This technique has been around for many many years but is worth remembering.

Using a contrast colour (it could be the same colour if you wish), set the needles in a 1x1 arrangement and cast on as usual, doing the zig-zag, two circular rows plus one normal row. Put weights on now.

Change colour and set to RT plus two dots. Bring forward to HP the fifth needle on the main bed all along the row. It is easier to work this out from the centre, so that you have plain needles in work both ends.

On the ribber, bring to HP a needle below and to the left of the ones in HP on the main bed. (See diagram.)

Set **both** ribber and main carriage to hold (so the needles in HP will not knit). Knit four rows.

Return holding levers to normal, set to RT and knit one row carefully across all needles. Check that all stitches have knitted back correctly. Just occasionally they miss. If they do, undo these rows and start again. Continue to knit the rib.

On completion, remove cast-on comb and pull the edges of the rib, that is, **not** the ones below the tucked stitches but the plain ones in between. This makes the scallop and it will keep its shape in wear and wash.

Another variation on this

theme is to start the cast on with the main colour, do the holding rows with another colour and change back to main colour. This gives an attractive effect.

Q My nylon cords get into such a tangle. What are your suggestions to avoid this?

A People have all sorts of pet ideas for avoiding this tangle problem, try several and pick the best one for you.

A) There are special little plastic holders on the market which keep the cord rolled up until you want to use it.

B) Some organised people keep different colours for different lengths and have each one hooked on to their working area.

C) Empty Gütermann cotton reels are wonderful. The top end of the spool comes apart from the rest, just take hold of it and pull/twist it off. You can then tuck the end of the nylon cord into the headless spool, then put its head back on and the cord is firmly trapped. It is not however, knotted on and you can just take the head off the spool if the cord needs to be freed from it.

Do **not**, as we used to do in the old days, wind your cord around your flat cleaning brush. The cleaning brush is for **cleaning** your machine, that is, brushing off the surplus fluff and dust from under the needles. As you are going to use this brush every time you make a garment, the brush will get dirty and you don't want the nylon cord to get dirty too!

Talking of keeping things safe, how about the elusive little **double ended bodkin**? On the E6000 there is no problem, I keep mine in the front slit where the tension arm sits.

Again, there are lots and lots of ingenious things that people invent!

a) A little pot that contains netting (the sort the carrots come in) which is pushed

firmly down. The bodkin and blunt ended sewing-up needles sit very happily in this.

b) Daphne sticks Blu-tack on to her tension mast (you could also do this on the table) and pushes the bodkin into this.

c) One I just can't bear to think about because it puts my teeth on edge, is to stick some Polystyrene on to the table and use this as a base into which the bodkin is plunged.

d) This is not just for bodkins, but I always remember one male knitter who cut a piece of guttering to the length of the machine and devised a method of sticking it to the front of his machine (he only had the single bed) and into this he popped the transfer tools, scissors and so on! A wonderful idea.

e) I know of somebody who has made herself a wonderful 'knitting apron' with lots of little pockets and so on and she never loses any tools as they are always put back into the same place. This wouldn't do for me though - I'd just lose the apron!

I heard of another storage place for the double-ended bodkin the other day, but a place **not to be recommended**, as you will hear.

Janet broke off from her knitting to answer the 'phone. When she came back she could not find the bodkin **anywhere**. She looked and looked. She got her husband to look too and they spent hours of precious knitting time hunting for this stupid little thing. She finally gave up and continued her knitting. As she knitted, she heard a grating sound. She continue to knit. However, common sense prevailed and she stopped to investigate the grating. She took off the carriage and, yes, you've guessed it - there was her double ended bodkin, firmly stuck to the magnets which are situated on the bottom of the main carriage. These magnets are there to open each latch on each needle as the carriage goes across the work, **not** to be a holder for bodkins, needles and so on.

FLUTED EDGE IN MAIN COLOUR, CONTRAST FOR THE 'HOLD' ROWS



10



10 RAGLAN CARDIGAN WITH COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Any random space-dyed 4-ply Acrylic.
1 x 500g cone (MY).
9 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 320g.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 34 [36, 38, 40, 42, 44, 46, 48, 50, 52] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47, 49, 51, 53, 55] in.

Length to back neck 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

Sleeve seam 43 [44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17½, 17½, 17½, 18, 18, 18, 18½, 18½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, or fill in pattern card before starting to knit. We used a Brother card for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

To make the pattern the same at each side an extra st is required. For most machines this extra st should be at the right, but this may vary.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on for 580 and SK 840 machines).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

BACK

MACHINES WITH RIBBER

With carriage at right and using MY, cast on 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts at centre in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 st at right edge. 117 [123, 129, 135, 141, 147, 153, 159, 165, 171] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 179 [179, 179, 179, 185, 185, 185, 185, 185, 185] rows. RC shows 180 [180, 180, 180, 186, 186, 186, 186, 186, 186].

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 47 [45, 49, 53, 53, 57, 61, 59, 63, 67] sts rem, then on every foll alt row until 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts rem. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

MACHINES WITH RIBBER

Push Ns 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at right of centre on each bed to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns on each bed. Arrange Ns for 1x1 rib. With carriage at right and using MY, cast on. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 4 to 59 [62, 65, 68, 71, 74, 77, 80, 83, 86] inclusive at right of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

ALL MACHINES

** Insert card and lock on first row. Take carriage across

twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 179 [179, 179, 179, 185, 185, 185, 185, 185, 185] rows. RC shows 180 [180, 180, 180, 186, 186, 186, 186, 186, 186]. K 1 row extra for right front.

SHAPE RAGLAN ARMHOLE

Cast off 5 sts at beg of next

row, K 1 row. Dec 1 st (2 sts in) at raglan edge of every 4th row until 27 [28, 30, 31, 33, 34, 36, 37, 39, 40] sts rem. K 3 [1, 3, 1, 3, 1, 3, 1, 3, 1] rows.

SHAPE NECK

Cont to dec at raglan edge on every 4th row from previous dec and, AT THE SAME TIME, cast off 5 [5, 6, 7, 7, 8, 9, 9, 10, 11] sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at neck edge on next and every foll alt row until 8 [8, 8, 9, 10, 11, 11, 11, 12, 12] sts rem. Cont to dec at raglan edge only on every 4th row from previous dec until 7 [5, 6, 7, 7, 8, 9, 7, 8, 9] sts rem, then on every foll alt row until 2 sts rem. Cast off **.

RIGHT FRONT

MACHINES WITH RIBBER

Push Ns 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at left of centre on each bed to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns on each bed. Arrange Ns for 1x1 rib. With carriage at right and using MY, cast on. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 3 to 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] inclusive at left of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74, 77, 80, 83] Ns. Work as for back from * to *.

ALL MACHINES

Work as for left front from ** to **, reversing shapings by noting alteration in number of rows worked.

SLEEVES

MACHINES WITH RIBBER

With carriage at right and using MY, cast on 49 [53, 55, 57, 59, 61, 63, 65, 67, 69] sts at centre in 1x1 rib with extra st at right. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 23 [26, 26, 28, 29, 29, 31, 32, 32, 34] Ns at left and 24 [27, 27, 28, 30, 30, 31, 33, 33, 34] Ns at right of centre 0 to WP. 47 [53, 53, 56, 59, 59, 62, 65, 65, 68] Ns. Work as for back from * to *.

1st, 3rd, 6th AND 9th SIZES

Inc 1 st at each end.

4th, 7th AND 10th SIZES

Inc 1 st at right edge.

ALL SIZES

49 [53, 55, 57, 59, 61, 63, 65, 67, 69] sts.

ALL MACHINES

Insert card and lock on 7th [1st, 1st, 1st, 7th, 7th, 7th, 1st, 1st, 1st] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 12th [12th, 12th, 11th, 11th, 11th, 10th, 10th, 10th, 9th] row until there are 83 [87, 91, 95, 99, 103, 107, 111, 115, 119] sts. K 17 [23, 11, 18, 19, 8, 19, 15, 5, 20] rows. RC shows 222 [228, 228, 228, 240, 240, 240, 246, 246, 246].

SHAPE RAGLAN TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 6th row until 67 [67, 73, 79, 79, 85, 91, 91, 97, 103] sts rem, then on every foll 4th row until 11 sts rem. Using WY, K a few rows in st st and release from machine.

COLLAR

Join raglan seams. Push 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] Ns to WP. With P side facing, pick up 25 [27, 29, 31, 33, 35, 37, 39, 41, 43] sts up right side of neck, 11 sts across top of sleeve, inc 1 st, 37 [39, 41, 43, 43, 45, 47, 49, 51, 53] sts across back, inc 5 [5, 5, 5, 7, 7, 7, 7, 7, 7] sts evenly, 11 sts across top of sleeve, inc 1 st and 25 [27, 29, 31, 33, 35, 37, 39, 41, 43] sts down left side of neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 14 rows. Inc 1 st at each end of next and every foll 7th row until there are 130 [136, 142, 148, 154, 160, 166, 172, 178, 184] sts. K 5 rows. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 12

rows. Inc 1 st (2 sts in) at each end of next and every foll 6th row, until there are 130 [136, 142, 148, 154, 160, 166, 172, 178, 184] sts. K 7 rows. Dec 1 st (2 sts in) at each end of next and every foll 6th row, until 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] sts rem. K 11 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 5 [7, 4, 6, 6, 4, 5, 7, 5, 7] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 24 [24, 25, 25, 26, 27, 27, 27, 28, 28] rows. Rep from * 7 times more. Make buttonholes over same sts as before. (9 sets of buttonholes.) K 4 [6, 4, 6, 5, 3, 5, 7, 5, 6] rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.

MACHINES WITHOUT RIBBER

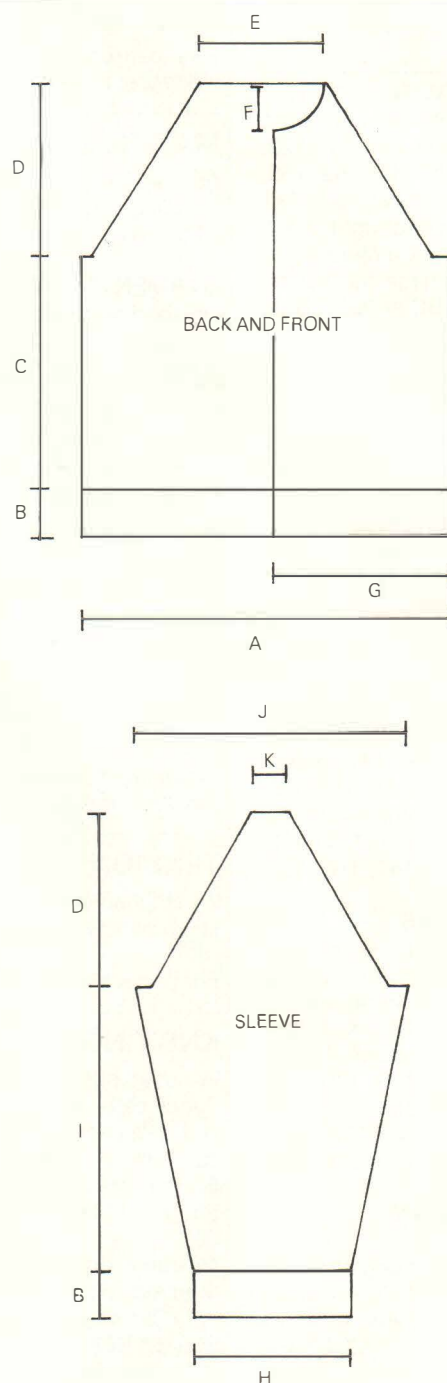
Fold collar in half to right side and pin in position.

ALL MACHINES

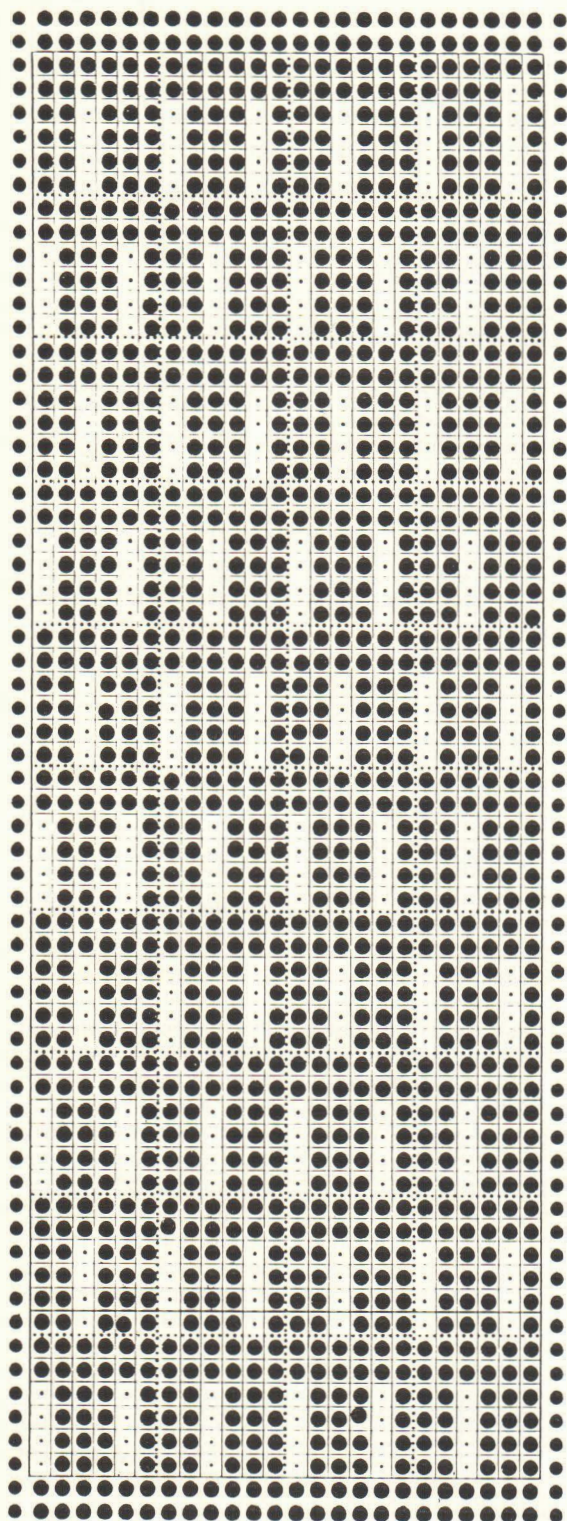
Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways, neaten short ends, then sew in position with buttonholes on right front. Finish buttonholes and sew on buttons.

MACHINES WITHOUT RIBBER

Neaten ends of collar.



A	= 48.5 [51, 53.5, 56, 58.5, 61, 63.5, 66, 68.5, 71] cm
B	= 6 cm
C	= 30 [30, 30, 30, 31, 31, 31, 31, 31, 31] cm
D	= 22 [24, 25, 26, 28, 29, 30, 32, 33, 34] cm
E	= 15 [16, 17, 17.5, 17.5, 18.5, 19.5, 20, 21, 22] cm
F	= 5 [6, 6, 6, 7, 7, 7, 8, 8, 8] cm
G	= 23 [24.5, 25.5, 27, 28, 29.5, 30.5, 32, 33, 34.5] cm
H	= 20 [21.5, 22.5, 23, 24, 25, 25.5, 26.5, 27.5, 28] cm
I	= 37 [38, 38, 38, 40, 40, 40, 41, 41, 41] cm
J	= 34.5 [36, 37.5, 39.5, 41, 42.5, 44.5, 46, 47.5, 49.5] cm
K	= 4.5 cm



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TALKING TOYOTA

THE KNIT TRACER - PART 2

Last time we learned how to set up the Knit Tracer, knit a sample of the fabric for the garment and then a tension swatch. Now we feed the information from the swatch into the Knit Tracer and continue.

Shelagh Hollingworth

The example we worked on in Part 1 was the one in the Knit Tracer instruction manual. We have measured the swatch and that reads as 40 stitches to 12.9 centimetres and 60 rows to 14.3 centimetres.

ROWS FOR STARTERS

Push up the clutch lever. This will disengage the gears and enable us to alter the row indicator. The clutch lever only needs to be down when you are working the Tracer so that it can engage gear and drive the pattern sheet around. It's rather like driving a car, you only use the clutch lever when necessary.

The next movement involves the row dial. Every time you turn the row dial one complete round, you have moved it the equivalent of ten rows. Try this and watch the indicator (that is the row of numbers at the top). If you start it at 14, by the time you have turned the row dial from, say number three back again to number three, it will now read 15. For this sample, turn the row dial until the number in the indicator window reads 14. Now turn the row dial again until it has a three at the little arrow-head pointer. This is not necessarily green as instructed, it may be black on your Knit Tracer model. The picture is on page six of the booklet. The indicator shows 14 and the arrow pointed shows .3 to complete the 14.3 centimetre

rows. Now push the clutch lever to the right and down. The rows are now set.

STITCHES FOR SECONDS

Remember that the 40 stitches measured 12.9 centimetres. Forget the decimals and count it as 129 (millimetres). Look at the stitch scale chart on the outside of the roll case. On that you will find the number 129 and this shows a stitch scale No.8.

Take the stitch scale and insert it into the front of the Knit Tracer with the point for the centre 0 in the left-hand corner. It will all line up beautifully and the picture at the bottom of page eight shows a close up of how this corner should look. Notice that the feed lever should be out to the front so that the row counter

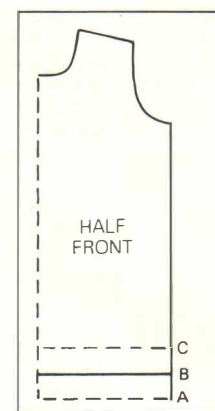
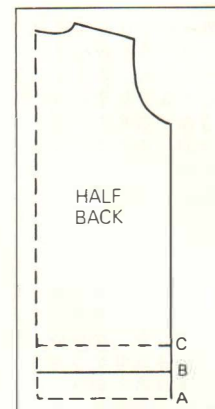
on the main carriage will hit it as it goes by, operating the sheet advance as well as counting the rows in the normal way. You can add the stitch memories at this stage if you wish.

DRAWING PATTERNS

Before setting up the Tracer you probably had a garment in mind to work as your first piece. You might like to make something that has been a great success before, so that you can compare the ease with which you can now knit it. All you need to do is to take the measurements of the previous garment and draw out the pieces and feed in the tension information.

As you can see from the printed diagrams you will not be drawing out the whole of the shapes, only half of each finished shape, with the centre line shown by the dotted line. This dotted line comes at the centre of the machine for most of the patterns and you simply have to mirror the number of stitches to the right and left of the centre 0, which is quite usual in machine knitting patterns.

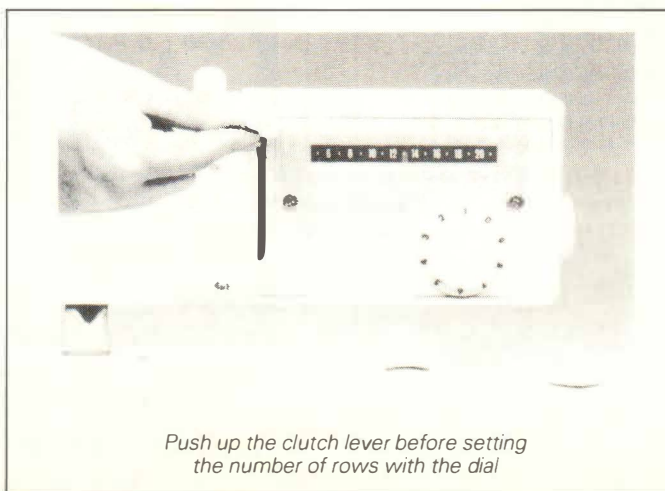
If you want to start by tracing off the patterns given, you can look at the measurements printed on the large pattern sheet and decide whether these will suit the sizes you need. Remember that your pattern must be drawn to full size even though you are only drawing in half the shape. Half design does not mean half scale. Suppose you want a fin-



Half the pattern is drawn as it is knitted on each side of centre 0 on the machine

ished sweater that is 94 centimetres (35 inches) all round, length to waist 62 centimetres (24½ inches) and sleeve 24.5 centimetres (9½ inches) in depth approximately and 56 centimetres (22 inches) from cuff to top of shoulder, then you can tell from the measurements chart that you can obtain this by tracing off the centre of the three sizes outlined.

Take out the lined sheet and place the sheet over the printed pattern and, using the special pen, copy the lines of Pattern Two (for the sweater back) on to the dull side of the drawing sheet. Make sure that the left edge of the drawing sheet is exactly aligned to the dotted left line of the printed pattern and that the horizontal starting line is in place as well before you begin. Once you have one lined up then the other will no doubt be properly squared up also. Don't worry about the drawing, you will soon be very confident and you can always wipe it out and



Push up the clutch lever before setting the number of rows with the dial

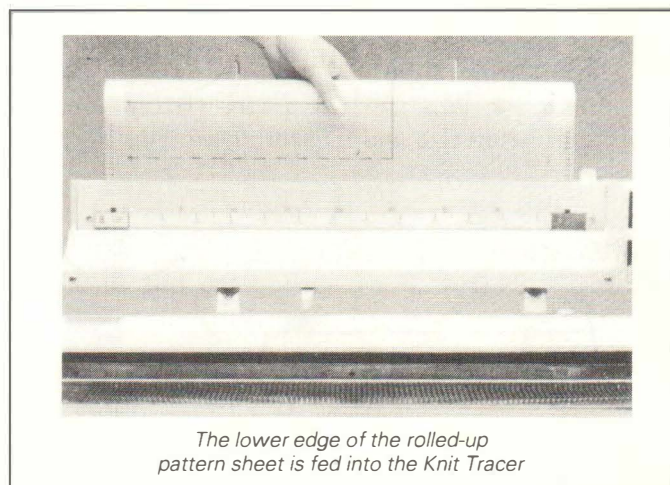
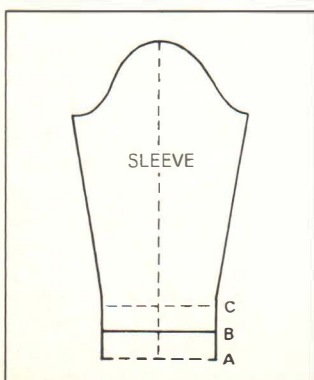
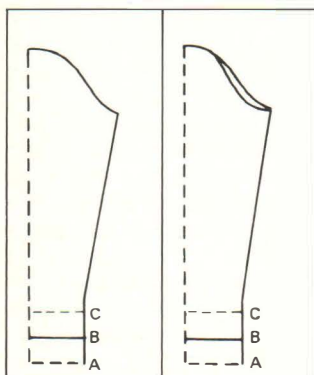
redraw it if you are not too happy with it the first time. Once you have knitted this section you will merely have to wash it off and draw in the half front.

DRAWING SET IN SLEEVES

You can draw the simple shape and have the sleeve top the same on both sides. But some patterns prefer the front of a sleeve top to be deeper at the front armhole edge than the back. For this you will have two outlines on the sleeve top. On one sleeve you will knit with the deeper outline on the left, then simply turn the sheet so that the deeper outline is in reversed position for the second sleeve. Place the sleeves into the armholes correctly in the making up, with the deeper outline to the front of the garment.

After these classic designs many of the modern shapes will seem very easy and it is for the pattern pieces with the most shaping that the Tracer is most helpful.

Different shaping lines can be drawn on the half pattern for the left and right sides of the sleeve head



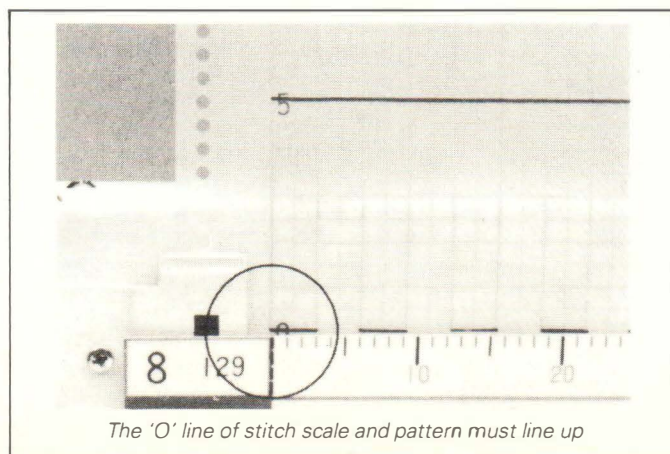
The lower edge of the rolled-up pattern sheet is fed into the Knit Tracer

INSERTING YOUR DRAWN PATTERN

No need to draw your attention to the very first instruction, it is printed in large type. This tells you to make sure that the clutch lever is down and that the feed lever is out before turning the feed dial. The clutch lever is set at the down position to effect the gears in the row-turning device and the feed lever will keep it turning with each movement of the row counter on the main counter.

Roll up the sheet and hold it with one hand ready to insert into the Tracer, leaving approximately five centimetres (two inches) free at the bottom edge. Look into the feed and you will see a metal slot at each end to take the sheet. Slide this lower edge into the horizontal groove until the first perforations (holes) at each side edge fit into the teeth of the feed gears at each side. If

you cannot see this, touch the holes with the tip of your finger lightly and you will be able to feel the teeth through the perforation. With your right hand turn the side feed dial towards you gently, listening to it click two or three times. The gear teeth will take the sheet along with the feed dial. Check that the sheet has been fed in level and is also level with the stitch scale. There is a sheet fixer to help you to adjust the sheet. If the sheet is not in level, push the sheet fixer forward. Hold the sheet and move it slightly up or down until it is level. This will only be a minute adjustment, so do not move the sheet violently or you will need to start all over again. If it isn't already in line, move the 0 line of the stitch scale (that is the small dotted line to the right of the scale number) to the 0 line of the pattern, either slightly left or right. The picture at the bottom of page eight in the instruction book



The 'O' line of stitch scale and pattern must line up

shows an enlargement of this so that you can see exactly how it should look.

BEGINNING THE GARMENT BACK

You will probably want to begin with either a hem or a welt for a sweater. Turn the feed dial at the side until the line A is just above the stitch scale. This is the starting line of the pattern.

The vertical line (which you have either drawn according to your required pattern or have traced off the sample) comes down in a line at the right side and meets with a number on the stitch scale. In the sample it is 78. 78 gives the number of stitches to cast on. You are aware that you have only half the pattern on your drawing, so that the 78 indicates 78 stitches on both sides of the centre 0, a total of 156 stitches. If the vertical pattern line falls between two numbers on the stitch scale always take the larger of the two numbers.

Bring the required number of needles to working position, that is 156 needles. Using waste yarn, cast on and knit a few rows, ending with the carriage at the left. With the nylon cord, knit to the right. Set the row counter and the Tracer feed lever to working position; if the feed lever is not at working position, the sheet will not feed. Thread in the main yarn.

Set the tension for hem or welt. Using this tension for hem or welt, knit to line B on the pattern, with the use of the row counter and the feed lever; the sheet will turn over row by row as you knit. Line B shows the turning row. Make a looser tension and knit one row, then return to the tighter tension and knit to line C. At line C you will pick up the hem or welt in the usual way, removing the nylon cord and waste yarn. You will not need this part of the method if you use a ribber, simply start at line B.

You have not needed a pattern for this, the drawing indi-

TEACH-IN

THE RIBBER – PART 10

The ribber stitch this month is **drive lace**, also known as **drop stitch**. The only ribber manuals to specifically mention this stitch are the Knitmaster, Silver and Brother 260 manuals. However, it can be knitted with other ribbers as well.

Ann Kite

Drive lace or drop stitch is formed, as one of its names implies, by dropping stitches. It is also one of a group of stitches known as release stitches (because stitches are released).

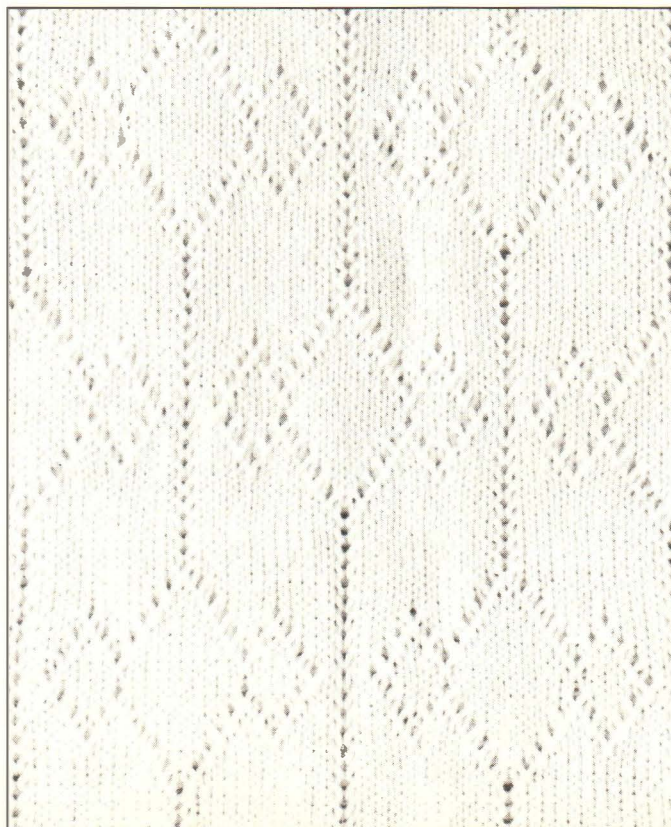
Basically, the body of the fabric is formed on the ribber. The ribber knits every needle on every row. The main bed has every needle in working position too, but the main carriage is set to slip (part, or empty) and a punchcard or electronic programme is used so that only some needles are knitted and those only on every other row. Every two rows the stitches on the main bed are dropped. The dropped stitches run into the fabric being knitted on the ribber, forming the pattern. Although all the needles are in working position on each bed, because only some needles knit on the main bed and the stitches are dropped every two rows, drive lace can be knitted with a yarn of medium thickness, that is one that knits stocking stitch on your machine at tension five to seven.

Now let's look at how drive lace is actually knitted. As with all Teach-In articles, read this at your machine and do it. The only way to understand some of these more unusual stitches is to knit them.

The Silver, Knitmaster and Brother 260 ribbers have a special carriage to assist in the knitting of drive lace. Before starting to knit, try out these carriages, without any knitting on the machine, to see the effect they have on the needles. Bring some needles to working position on both beds.

On Silver and Knitmaster machines position the P carriage to the right of the main bed. Pass the carriage to the left and the needles are moved to the upper working position. Pass the carriage back to the right and the needles are returned to the working position. If there had been stitches on the needles, they would have been dropped as the needles were returned to the working position from the upper working position and this is one of the functions of the P carriage during drive lace knitting.

Drive lace knitted on a Standard Gauge machine using a card from the basic ribber pack



Now position the P carriage at the left of the ribber bed. Again, one pass to the right brings the needles to the upper working position. A second pass back to the left would return the needles to working position, dropping any stitches on the ribber needles. This second pass is never made on the ribber during drive lace knitting, as it is only the main bed stitches we want to drop, not the ribber stitches. However, the first pass (left to right) is made, bringing the ribber needles to upper working position, before knitting every row – more of this later.

The Brother 260 calls its special carriage the 'D slider'. It is operated on the main bed only. When trying it out, as well as having needles in the working position, put some in the selected position as well. One pass, from left to right, moves the needles forwards and back, dropping any stitches on the needles. The needles are returned to the selected position or working position that they were in before the D slider was passed across.

Now to knit. First you have to establish some knitting on the ribber. On all machines, arrange the needles as for a 1x1 rib. Knit one row and insert the comb and add the

weights. Drop the loops on the main bed and return the needles to the non-working (A) position. Bring the needles in non-working position on the ribber to the working position, so that all the needles on the ribber are in working position. Knit six or eight rows on the ribber at about stocking stitch tension, or stocking stitch tension plus one or two. Finish with the carriages at the left.

On Silver and Knitmaster machines, you can use the P carriage before every row to bring the ribber needles to the upper working position. (Pass the P carriage from left to right.) This ensures that the ribber needles knit correctly. You may find though that at this stage it isn't necessary.

What you have just done is to establish some knitting on the ribber. When you are going to drop stitches from one bed you must start pattern knitting with that bed empty of stitches. Or, to put it another way, all the stitches must be on the bed that is not going to be dropped – the ribber in this case. If you don't start pattern knitting like this but start with stitches on both beds, the first time you drop the main bed stitches you'll get ladders running down to the bottom of your knitting, which is not the idea at all!

We have established some stocking stitch on the ribber, but we don't have a welt. This is a quick way to start when you just want to try the stitch. However, if you are knitting a garment in drive lace you probably want to start with a welt. The welt is knitted in the usual way and, when completed, all the ribber needles are brought to working position and the main bed stitches are transferred to the ribber. (In the same way as they are transferred from the ribber to the main bed when knitting a garment on the main bed; you're just transferring the opposite way.)

Now, on all machines, change to half pitch and bring the needles on the main bed to the working position. I always have three needles less on the main bed than on the ribber. This leaves two extra needles on the ribber at each side (Figure 1) to give a seam allowance. On Brother machines which have automatic end needle selection cams, put these cams out of action. You don't want a lace stitch near the edge of your

knitting on every row. It can make the seam untidy. On Brother electronics, use the KC11 position (instead of KC1). This stops the end needle being automatically selected.

Drive lace patterns are usually specially designed just for drive lace. Knitmaster and Silver ribbers have drive lace patterns in their ribber packs or in the electronic manuals. For Brother and Toyota machines I have designed a very simple example (Figure 2). Notice that every alternate row of drive lace patterns is blank. Drive lace patterns can also be found in some of the Knitmaster pattern libraries.

Now insert the punchcard or electronic program. On Silver and Knitmaster electronics the No.1 left-hand light must be on. On Brother electronics the No.6 switch must be down. On all machines (except the Brother 260) do two free passes to memorise the pattern or cams or select the first row of the pattern. (Carriage settings are in Figure 3 and I wrote about this in Teach-In in the May issue.)

For drive lace, the main carriage is set to slip both ways and the ribber is set to knit both ways (Figure 4). Silver and Knitmaster knitters should notice that on machines with manually controlled side levers (that is all machines except the fine and standard gauge electronics) the right side lever is back on ∇ and the left forward on 0. More about this later.

The ribber tension should be set at about stocking stitch tension, or stocking stitch tension plus one or two. Some ribbers knit approximately the same size stitch as the main bed at any given number, some knit a smaller stitch. As usual, you need to experiment and see what stitch size gives you the effect you want.

The usual advice given for the main bed tension is to have it one or two numbers higher than the ribber. Personally, I often prefer it one or two numbers **less** than the ribber and on Chunky machines even less. Again, you need to discover your own preference. I suggest you start with the same stitch size as the ribber and then move up or down (or both!) to see the effect.

The knitting action on different machines is slightly different. On Silver and Knitmaster machines, the sequence after

the memory rows and setting the carriages as in Figure 4 is:

1. Start with the carriage at the left.
2. Pass the P carriage across the ribber needles from left to right, raising the ribber needles to the upper working position. This ensures that the ribber needles knit.
3. Knit one row. All the ribber needles knit and some of the main bed needles.
4. As step 2.
5. Knit one row. Only the ribber needles knit on this row. Every other row on the punchcard is blank, so needles are only selected to knit on the main bed on every other row, starting with row one.
6. Pass the P carriage across the main bed and back again, starting at the right. The stitches on the main bed are dropped.
7. Repeat from step 2

The Brother 260 sequence is:

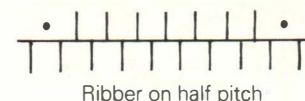
1. Start with the carriages at the left. The card is locked on row one. The needles have not yet been selected.
2. With the carriages set as in Figure 4, knit one row. The ribber knits every needle and on the main bed the needles are selected. Set the punchcard to rotate every row.
3. Knit two rows. On the first row the ribber knits every stitch and the main bed knits the selected needles only. After this row, all the main bed needles are in working position. On the second row only the ribber knits; the main bed needles don't knit but are selected for the next row. There are still stitches on the needles from the previous row.

4. Place the D slider at the left of the main bed and pass across once. The needles move forwards and back, dropping the stitches. The needle selection is preserved.
5. Repeat from step 3.

On Brother and Toyota machines without a special carriage for stripping off the stitches, the sequence (after selecting the needles and setting the carriages as in Figure 4) is:

1. Start with the carriages at the left.
2. Knit one row. The ribber knits every needle, the main bed knits the selected needles.
3. Using a needle pusher,

FIGURE 1

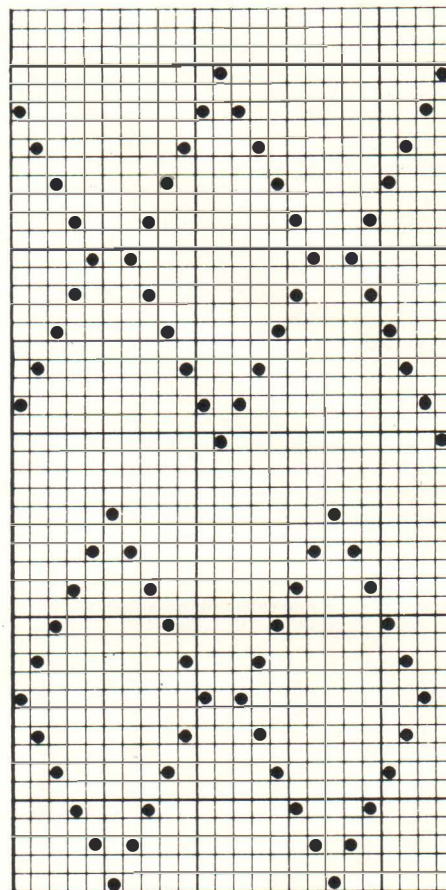


| = Needle in working position.

• = Needle in non working position.

FIGURE 2

Pattern repeat is 48 rows long. Last 3 rows are blank.



Drive lace knitted on a Brother Standard Gauge machine using the pattern in figure 2

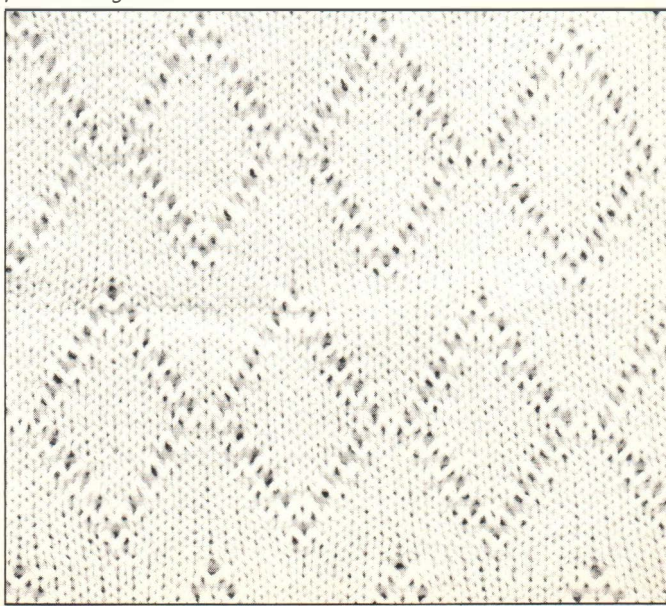


FIGURE 3

Carriage Settings for Memorising the Pattern Cams (Silver and Knitmaster), or selecting the first pattern row (Brother and Toyota)

SILVER AND KNITMASTER

MAIN CARRIAGE

In released position,	OR
Cam lever	S
Side levers	0

RIBBER

Set levers	0
Pick knob	←
<i>Make 2 free passes.</i>	

BROTHER

MAIN CARRIAGE

Part buttons	In
Change knob	NL

RIBBER

Cam levers	PR
Tucking lever	R
<i>Make one free pass, then set change knob to KC and make a second free pass.</i>	

TOYOTA

MAIN CARRIAGE

Selection dial	Empty
Card levers	0

RIBBER

ET levers	ET
Central lever	Empty
<i>Make one free pass, then change card levers to C and make a second free pass.</i>	

FIGURE 4

Carriage Settings for Drive Lace (Drop Stitch)

SILVER AND KNITMASTER

MAIN CARRIAGE

Cam lever	S
Right side lever	▽ (where manually controlled)
Left side lever	0

RIBBER CARRIAGE

Set levers	1
Pick knob	← (standard gauge)
Cam lever	0 (Chunkies)

BROTHER

MAIN CARRIAGE

Part buttons	In
Change knob	KC (punchcard machines)
Change knob	KC11 (electronic machines)

RIBBER

Cam levers	N
Tucking lever	R
Change knobs	I (850 ribber)
Slide lever	I

TOYOTA

MAIN CARRIAGE

Selection lever	Empty
Card levers	C

RIBBER

ET levers	Plain
Central lever	Empty
SimulKnit levers	0

push all the main bed needles to the holding position and back to the working position. The stitches are dropped.

4. Knit two rows. On the first row only the ribber knits (every needle) and the main bed needles are selected. On the second row the ribber knits every needle and the main bed knits the selected needles.

5. Repeat from step 3.

If you have read and been able to follow the sequences for all the machines (difficult I know when you are not familiar with machines other than your own) you may have spotted a difference in the way the fabric is produced on different machines. On the machines with the extra carriage, the sequence of events is:

Row 1: Knit main bed and ribber.

Row 2: Knit ribber only, then strip off main bed stitches.

On Brother and Toyota machines without the special carriage, the sequence is:

Row 1: Knit ribber and select main bed needles.

Row 2: Knit ribber and main bed, then strip off main bed stitches.

In the first sequence, the 'ribber only' row occurs after the main bed needles have knitted and **before** the main bed stitches are stripped off. In the second sequence, the 'ribber only' row occurs before the main bed needles are knitted and the main bed stitches are dropped immediately after knitting. (It has to be like this because using the needle pusher to drop the main bed stitches destroys any needle selection, so you can't drop the main bed stitches after row one.)

You may wonder, 'Does this matter?' I had always thought it did. On one occasion I had knitted drive lace on a Knitmaster and stripped off the main bed stitches, in error, immediately after they had knitted and the pattern had almost disappeared.

However, when I returned to my knitting books before writing this article, I found references to knitting drive lace on the Brother and Toyota machines using the sequence above. So I went back to my machines and I found it **does** work – at least it does on my Brother. However, when I tried the Brother sequence on the Knitmaster, the pattern did become less definite. Why this is I don't know, maybe

there is some small difference in the machines, the angle between the two beds, or the effect of bringing the ribber needles to the upper working position on the Knitmaster and Silver machines. I don't know. All I can say is, follow the sequence for your machine. It is important on Silver and Knitmaster that you strip off the main bed needles at the correct point in the sequence. If you own a Brother or a Toyota try your sequence and see if it works for you.

Finally, on Silver and Knitmaster machines with manually controlled side levers, as I've already said, the right side lever is back on ▽ and the left side lever is forward on 0. When the side lever on the leading edge of the carriage is on ▽ the needle butts are directed past the memory drums and the needles are selected for slip or knit according to the punchcard. When the side lever is forward on 0, the needle butts are directed away from the memory drums and all the needles slip. On the specially designed drive lace cards every second row is blank. With these patterns, even if both side levers were back on ▽ and the needles went past the memory drums on both rows of the cycle, the second row would still slip every needle on the main bed. However, using the right side lever on ▽, left on 0, arrangement, means that you can try patterns which have not been designed specially for drive lace and have patterning on every row. The carriage will 'ignore' every other row of the pattern. There are some examples of this in the 155 ribber manual.

By the way, if when using a specific drive lace pattern you find the main bed needles are never knitting, check the positions of the side levers. If you have reversed them, the carriage will be interacting with the blank row on the card and 'ignoring' the pattern row, with the result that there are no needles knitting on the main bed on any row!

This article may seem rather complicated and admittedly knitting drive lace is not like knitting stocking stitch. However, it is no more complicated than knitting lace with a lace carriage, once you've got into the rhythm. So have a go. Why not make yourself something in a stitch no one ever seems to use!

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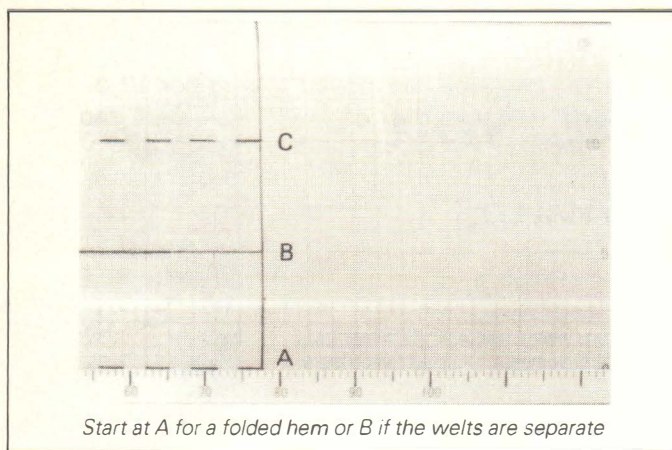
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cates where you have to knit to and make the catching row. The remainder of the knitting will go in the same way. The example is a plain stocking stitch sweater with knit side as the right side of the work, but any pattern will still operate in the same way.

Reset the row counter at 000. Set the tension at MT (main tension). Knit until the pattern reaches the drawing of the armhole. The sheet will turn over as you knit. The carriage will be at either right or left. If it ends at the right, knit two more rows, bringing it back to the right. If it is at the left, knit one more row to the right. Note the row number.

The pattern line at the right of the drawing has moved to a new number, the example being from 78 to 72. This shows that you have to cast off six stitches, reducing each side of the centre 0 from 78 stitches to 72 stitches (decreasing overall from 156 stitches to 144 stitches). Cast

off the six stitches at right and left. Continue to shape and knit according to the drawing, working the same decreases and so on at both edges until the shoulders are reached. Knit until the carriage is at the right as you did at the armhole edges. These extra two (right) or one (left) rows are to run the sheet on to indicate how many stitches you will have to alter to bring the line of the drawing to that of the stitches. The carriage is now at the right. Note down the row number. Cast off the stitches at the right and, after knitting that row, at the left. If this is a pattern with a deep neckline at the back neck you will have to cast off the shoulder stitches then arrange the knitting according to your pattern or in line with the given example. If the pattern line is 17, bring all the stitches at the left of centre 0 to holding position, PLUS 17 stitches at the right of centre 0. Now work on the remaining stitches at the right, using the

partial knitting method. Once the first half is completed you will move the carriage across to the left, turn back the sheet until 17 is on the stitch scale and work this side to match the first side.

Surprisingly, by the time you have knitted this back, especially if you have worked the neckline on partial knitting, you will probably have knitted the most complicated of all the movements necessary. Anything that you knit after this will only be a variation of the same. The front of this classic sweater will be similar to the back except that the neckline will be deeper. Check that you work the same number of rows on the back and front.

Full instructions are given for the shaping in the instructions and these are similar to normal shaping methods, all you need to do is follow them when the drawing tells you to. The drawing also tells you by how many stitches to work the shaping too. Keeping a note of the row number when you work a new piece of shaping is particularly important at places where the knitting is going to separate, for example at neck shaping. When you are working a pattern, you will need this note to tell you which row of pattern to start on when you begin the second half of the shaping.

The method for completing your classic sweater is given in the instructions. You can work the extra shaping on the sleeve top if you wish it, you can also alter any part of the

classic sweater while you are about it, for example, you can deepen the armhole when you are tracing it on to your sheet, but don't forget to make the sleeve top slightly bigger to fit the deeper armhole. You can, of course, then lengthen or shorten the pieces by drawing them to the size you need.

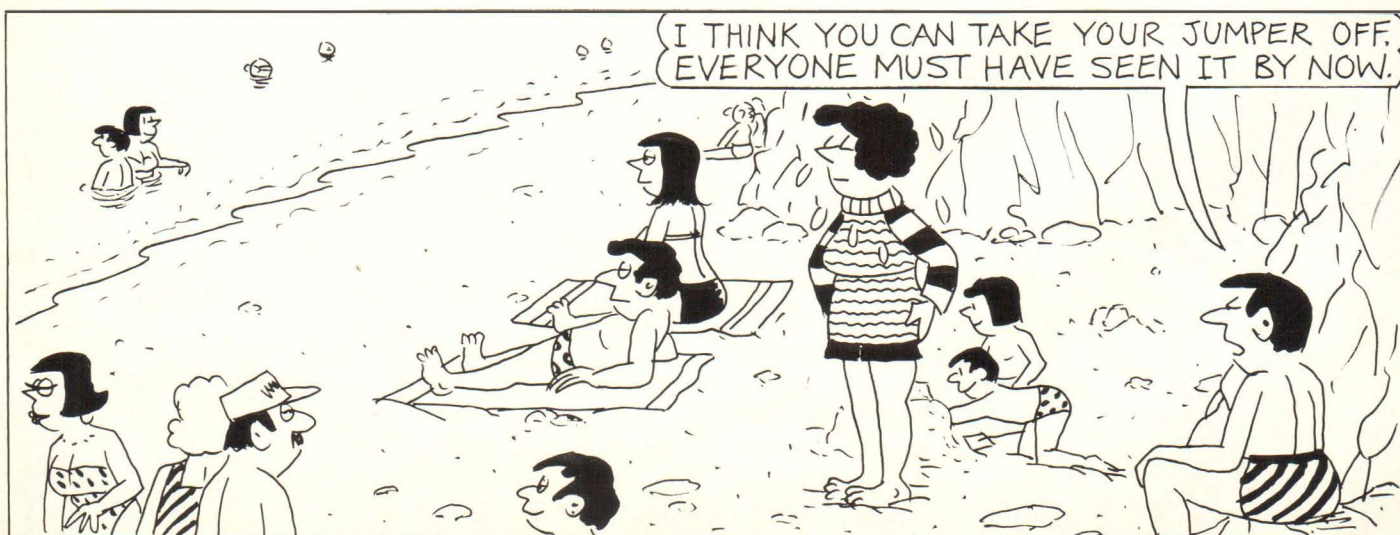
There are many classic designs that may be knitted with the help of the Knit Tracer. Some are more complicated and require further assistance from the optional centre stitch scales. If you are thinking of going in for knitting trousers to a classic shape then you will no doubt consider such an optional extra a necessity. They are also a help for knitting asymmetrical patterns. Once you have started using the Knit Tracer you will wonder how you ever managed without it.

REMEMBER...

1. The clutch lever must be up when the Knit Tracer is not being used.
2. The feed lever and the row counter must be in action or the sheet will not feed.
3. If you make a mistake and need to unravel, turn back the sheet about five rows more than you have unravelled, then turn on those five rows to help the sheet feed correctly again.
4. You can use large yarns but if the 40 stitches and rows measure more than 20 centimetres you will need to make the tension swatch measurement and the drawing HALF size.

The Woolleys

by Doug Baker



OVER TO YOU

CHANGE OF CAST

Many would-be machine knitters are baffled by patterns, tensions and the bewildering array of different knitting machines on the market. Sadly, they give up all too easily and the knitting machine is consigned to the attic to gather dust. Marjorie Lawrence told us about her neighbour who persevered with her first machine, without even the help of an instruction manual and who now runs a thriving business from her home in Kent.

Frances Foy

When Pam Hounsom gallantly offered to 'give a good home' to an old Knitmaster machine more than twelve years ago, little did she realise that it would ultimately change her whole life.

A former freelance casting director, Pam used to commute to London every day from her home in Kent. But within two years of taking in her new 'lodger', Pam decided to go for a complete 'change of cast'. Tired of the daily grind of commuting, she set up her own knitwear design business from home – and nowadays you can find her working with a 'full supporting cast' of colourful designs and stitch techniques and enjoying every minute of it.

Here is a success story in a nutshell – but not without its 'ups and downs'. The first problem Pam encountered when she rescued the old Knitmaster from a friend's attic was the lack of any instructions! 'I originally just wanted to give the machine a home, with the vague idea of merely having a go,' Pam explained when we met at her charming olde worlde cottage in Harrietsham, one of many villages dotted along Kent's North Downs. 'It was very much a case of trial and error,' she went on. 'Many were the times I felt like hurling the machine out of the window'.

But the challenge of discovering how the machine worked kept Pam going – 'If only so that I could understand what I was doing wrong,' she said.

Pam has never attended any formal machine knitting classes. It has been her own dogged perseverance which has led to the wealth of knowledge and the skills she has today. Inevitably there were disasters along the way – like the time she bravely designed a sweater for her young son with the letters TIM on the front. Unfortunately she forgot the all-important 'mirror-image' principle and the hapless young man ended up with a sweater bearing the letters MIT instead! Needless to say, Pam has more than compensated her loyal son for that first 'faux pas' and, as our photograph shows, he is now the proud owner of a sweater bearing his full initials TRH – correctly positioned.

A couple of years after her first tentative garment came off the Knitmaster, Pam decided to give up the 'rat race' – and concentrate on designing and knitting from home. Her first customers were her many London contacts, but gradually business snowballed as orders started to come in. She now works with three machines – a Knitmaster electronic, a manual Knitmaster chunky machine and a Singer machine with lace

attachment. A much-loved Brother electric sewing machine takes care of button-holes and Pam does her embroidery by hand.

Pam is justifiably proud of her work and refuses to cut corners. Not for her the 'get-rich quick' philosophy of sewing seams by machine or knitting with cheap yarns. She sews all her seams by hand and can spend anything up to twenty-four hours on one sweater. Satisfaction for Pam comes from knowing that all her garments are well-made and well-finished.

Pam has some invaluable advice for anyone wanting to emulate her and start their own business. Keep things as simple as possible, especially in the beginning and set realistic prices. 'Make sure garments fit properly; pay particular attention to tension so that necklines and arm-holes fit snugly.'



Pam Hounsom wears one of her creations with obvious pride. In the foreground is one of the very first garments Pam ever made, while hanging in the background is a sweater whose pattern incorporates her son's initials TRH.

HEAVY HUMOUR

Two rather plump ladies stood just inside the door, chatting, before the Knitting Club meeting. Two newcomers approached, looked in, hesitated and turned away. One plump lady chased after them.

'Are you looking for the Knitting Club?' she asked. 'Yes' said one stranger. 'You've found it' she was told. 'Oh,' said the other lady 'we thought it was a Weight Watcher's meeting!'

(A few months ago we wondered why the knitting magazines were placed next to the slimming magazines in the newspaper shops. Could our two newcomers have been members of the Newsagents' Trade Association?)

11 LAZY DAISY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

Spectrum Detroit Magnum Double Knitting.
1 x 400g ball in White (MC).
Spectrum Detroit Dinky Double Knitting.
1 x 25g ball in Banana (A), Hyacinth (B) and Baby Blue (C).

GARMENT WEIGHT

Finished garment in third size weighs 375g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 14.

MEASUREMENTS

To fit bust 76 [82, 87] cm, 30 [32, 34] in.
Actual size 84 [88, 94] cm, 33 [34½, 37] in.
Length to shoulder 58 [61, 63] cm, 23 [24, 25] in.
Sleeve seam 44 [44, 48] cm, 17½ [17½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 2).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of stocking stitch as right side of garment.

PATTERN A

Transfer sts as shown on diagram 1. K 18 rows. Transfer sts as shown on diagram 2. K 18 rows. These 36 rows form pattern.

PATTERN B

Transfer sts as shown on diagram 3. K 18 rows. Transfer sts as shown on diagram 4. K 18 rows. These 36 rows form pattern.

BACK

With carriage at right and using MC, cast on 86 [90, 96] sts at centre in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows **. Transfer sts for st st *. Set RC at 000. Using MT, K 156 [166, 172] rows.

SHAPE SHOULDERS

Cast off 8 sts at beg of next 6 rows and 5 [6, 8] sts at beg of foll 2 rows. Using WY, K a few rows over rem 28 [30, 32] sts and release from machine.

FRONT

Work as for back to **. Set RC at 000. Using MT/MT, cont in patt A. K 126 [136, 142] rows.

SHAPE NECK

Push 50 [53, 56] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 29 [30, 32] sts rem. K 23 [23, 22] rows.

SHAPE SHOULDER

Cast off 8 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 8] sts. With carriage at right, push 14 [16, 16] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 43 [45, 45] sts in 1x1 rib. Work as for back

from * to *. Using WY, K a few rows and release from machine. Push 54 [56, 56] Ns at centre to WP. With carriage at right, replace sts below WY on to Ns, inc evenly. Set RC at 000. Using MT/MT and MC, cont in patt B. Shape sides by inc 1 st at each end of every 4th row until there are 90 [96, 100] sts. K 42 [34, 38] rows. RC shows 114 [114, 126]. Cast off.

NECKBAND

Join right shoulder seam. Push 91 [95, 101] Ns to WP. With right side facing, pick up sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 23 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BOBBLES (MAKE APPROX 11)

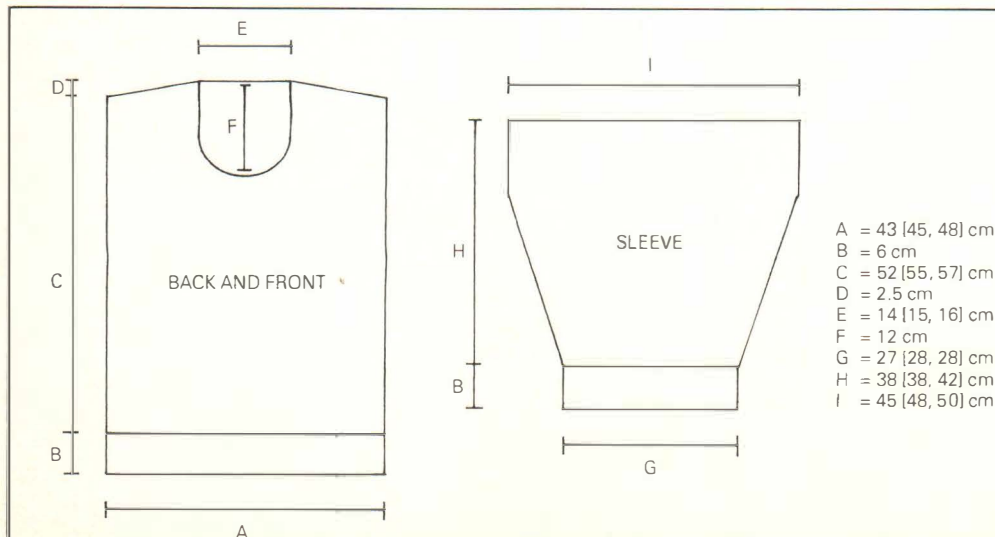
Push 3 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 6 rows. Break off yarn, leaving a long end. Thread end of yarn through all sts and release from machine, then thread end of yarn through loops of first row and draw up.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Sew bobbles in centre of squares, as required. Using B or C, embroider flowers in lazy-daisy st around bobbles.





TALKING POINT

STRIPE IT LUCKY

Fashion no longer dictates that we shall or shall not wear colours and patterns that suit our shapes. Now that we can choose what we like, why not strike out and try some fun ideas?

Shelagh Hollingworth

HANDLING THE COLOURS

One of the most common reasons for knitting in stripes is to use up left-over balls or cones of yarn. Life would be simpler if all we had to do was to knit a set number of rows in each colour as it came along but most of us have had some experience of trying that and have found that colours and tones do not always mix.

There are physical reasons why some colours do not seem to go together; that's all to do with what happens in the brain and is far too technical for us to consider. Fortunately that part of our brain is only too ready to tell us when we are looking at a clash. Some colours put together almost quiver when you look

at them. The first example that comes to mind is a combination of brown and red. Now you may well say that you have a super jumper in brown and red but if I were to look at it I would fine the colours jar. This happens throughout the range for me. When I was very young I hand-knitted a jumper in oatmeal with an inset yoke of red and oatmeal diagonal stripes. The stripes positively jumped about when I looked at them and I gave up wearing it because I felt that it must have that effect upon everyone.

There are also preconceived ideas about which colours go together and these take a lot of living down. People of my generation will have heard their elders say, for example

'blue and green should never be seen' but my answer to that is 'if it's good enough for nature then it's good enough for me'. When you think how wonderful blue flowers are and how the green foliage sets them off, it is easy to pick out certain shades of blue and green that look perfect together. As for 'pink makes the boys wink', isn't that enough to make you dash up to the loft to see how many variations in pink you can find?

The best thing about arranging colours in stripes is the control you have over them. If, like me, you cannot wear dark colours against your face, you can place the stripes in a sequence that ends with the lighter stripes at the top. If you have a lot more of one colour than another, you can adapt the stripes to fit in with the quantities available. If you feel you look wider when wearing horizontal stripes, all you have to do is to work a sideways striped garment so that the stripes become vertical. It is a never-ending permutation of colourways and all you need to do is to choose those that you feel happy in.

FIRST THINGS FIRST

After knitting in stocking stitch and getting the hang of the machine, the introduction of stripes makes for instantly different garments. By now you will already have favourite sweater patterns and your best bet for a quickie striped number is to use a really plain

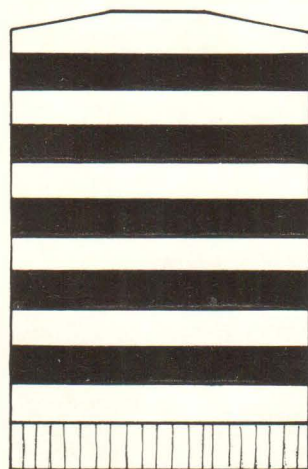
shape that knits up quickly with no technical problems.

With machine knitting we are especially fortunate, because our patterns give the exact numbers of rows to use. Armed with that information we can divide the number of rows into the depth of stripe that we want. For example, the easiest method is to have the stripes all of the same thickness. We take, say, the 96 rows from beginning to neck edge and divide it by 12, giving eight-row stripes. If you are using only two colours all you have to do is knit eight rows of each colour alternately. If you are concerned that you need a light colour below your face, you must make sure that you begin with the darker colour and end with the light. Notice that I have stressed that you include the shoulder shaping rows, otherwise your light colour will finish at the beginning of the shoulders and you'll have the neck edge in the dark colour.

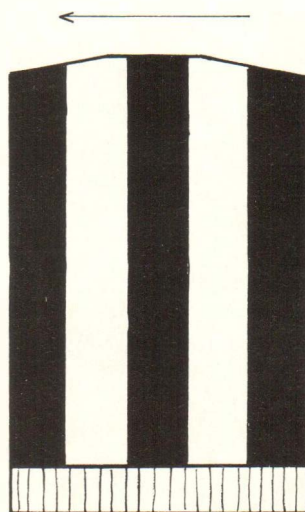
I have mentioned using two colours for these stripes but there is nothing to stop you using a whole variety of colours. Try sampling them together when you do your tension sample. This is definitely an exercise needing a tension sample if you want the sweater to come out correctly sized, we all know that dye lots and colours can vary the tension.

These simple stripes are highly adaptable. You can use them to break up the plainness of a sideways knitted sweater and if you use narrow stripes there is really no need to divide up the rows, just keep knitting; symmetry only comes into the picture when the stripes are wider and, if you are working towards the centre, you need to make the two sides match.

Even so, for vertical stripes you can adapt the straight up and down sweater very easily. You should take the width of each piece and multiply it by the row tension and the length and multiply that by the stitch tension. If, for example, the width is 55 centimetres and the row tension is twenty rows to ten centimetres, the number of rows to knit is 110. How you divide the rows to form the stripes depends upon your own tastes but you can see instantly that this number gives you the chance to have a centre stripe if you use ten-row stripes.



REGULAR STRIPES



VERTICAL STRIPES KNITTED SIDEWAYS

PROGRESSIVE STRIPES

Have you started developing your striped theme by using a pencil and paper to sort them out? This is by far the best way and helps to show the balance of the stripes once you want to get away from regular depths or widths. At first there is no need to bother with the numbers of rows involved. Use a plain sheet of paper and roughly shade in the depth of stripe you fancy. You might want to start with a deep stripe in the same colour as the welt. It will be as well to include the welt in your diagram in this case or you may over-balance the first colour. After this you can draw in the stripes in the depths that look just right. If you keep diminishing them you may end with two very narrow stripes towards the top of the piece, which is a useful way of blending into another colour, particularly if you want to end with a light shade near the face.

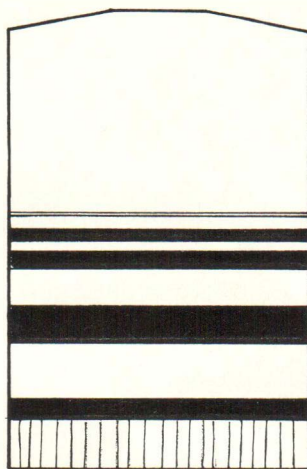
Even your stripes can be broken up, if you don't mind a little more work in your actual

knitting. By using a little intarsia patterning the stripes become blocks – nothing too elaborate, just enough to make it all the more interesting. It is a very good way to use up left-over yarn and by clever use of colours can be made very eye-catching. A splash of brilliant contrast in the middle of, say, black, grey and white stripes can look

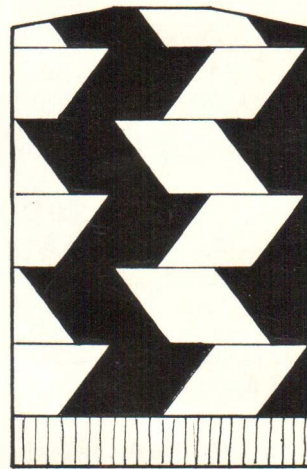
stunning, this is a combination I have tried in the past, using cerise as the bright colour. This was admired, so I made another using an acid yellow shade with equally good effect. The bright colour was not near my face, I made sure that white was always at the top of the scheme.

Sometimes we wear stripes without even realising it. Many

of the Fair Isle designs are based on stripes. Certainly most of the bands of colour are horizontal. I think that's why they look so good placed vertically, it gives a whole new perspective to the patterns. However, working a Fair Isle pattern manually on a chunky machine is quite another technique and requires a later column all to itself.



GRADUATED STRIPES



BROKEN STRIPES

476

DIAGRAM 4

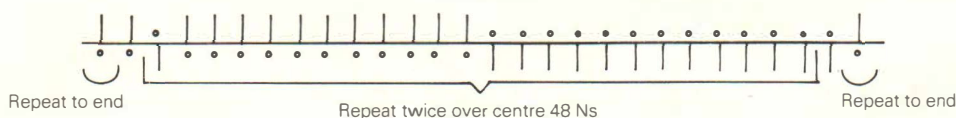


DIAGRAM 3

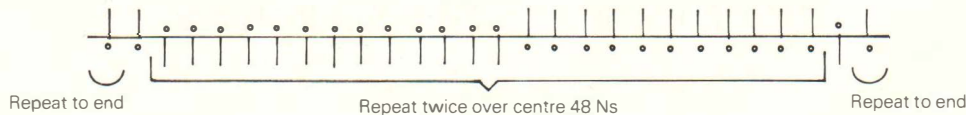


DIAGRAM 2

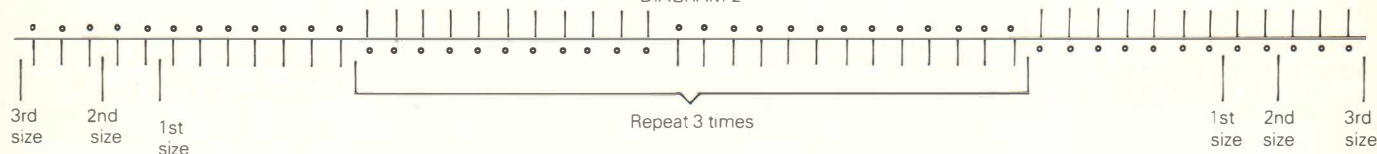
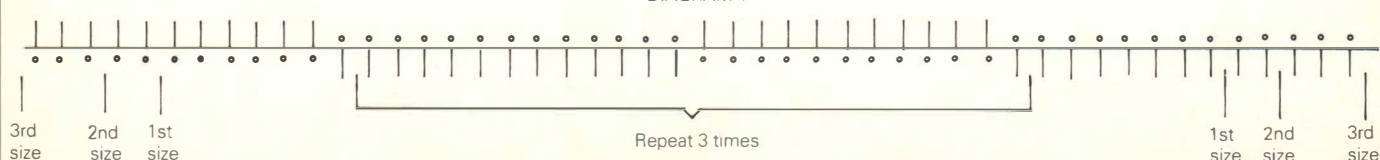


DIAGRAM 1



12 WOODLAND SQUIRREL

LOWER BODY

Push 22 Ns at left and 23 Ns at right of centre 0 to WP. 45 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000 *. K 30 rows. Quick cast off.

UPPER BODY

Work as for lower body to *. K 14 rows. Quick cast off.

HEAD

Push 19 Ns at left and 20 Ns at right of centre 0 to WP. 39 Ns. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000 *. K 18 rows. Quick cast off.

TAIL

Work as for head to *. K 70 rows. Quick cast off.

FRONT AND BACK FEET (MAKE 4)

Push 11 Ns to WP. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000. K 18 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

CHEST FUR

Push 15 Ns to WP. Push alt Ns back to NWP. Using MT and B, make a quick cast on. Set RC at 000. K 40 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through alt sts and release from machine.

EARS (MAKE 2)

Push 21 Ns to WP. Push alt Ns back to NWP. Using MT and A, make a quick cast on. Set RC at 000. K 10 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

BASE

Push 51 Ns at left and 50 Ns at right of centre 0 to WP. 101 Ns. Push alt Ns back to NWP. Using MT and MC, make a quick cast on. Set RC at 000. K 60 rows. Quick cast off.

TOADSTOOLS (3 SHORT STALK AND 2 LONG STALK)

Push 19 Ns to WP. Push alt Ns back to NWP. Using MT and C, make a quick cast on. Set RC

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Toyota 858.

MATERIALS

4-ply Acrylic.
Approx 15g in Dark-Brown (MC).
Approx 15g in Grey (A).
A small amount in White (B), Rust (C), Gold (D) and Green (E).
Oddments in Brown (F), Black (G) and Dark Grey (H).
Translucent thread, fishing line or cotton thread for whiskers.
Long-eyed sewing needle suitable for yarn.
Darning needle.
Good quality stuffing.

ABBREVIATIONS AND YARN THICKNESS

See information on last page. For thickness, Yarn Guide equivalent is No. 11.

MEASUREMENTS

Size of completed item 20.5 cm, 8 in high.
Size of completed squirrel 16 cm, 6 1/2 in high.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of acorn cups and knit side of knitting as right side of all other pieces.

Make this squirrel as an ornament or make just the squirrel as a toy.

Substitute the grey for a reddy-brown if you want to make a red squirrel.

The following cast-on/cast-off methods are used both for speed and because edges are either hidden inside made-up item or yarn ends pulled to gather up edge.

QUICK CAST ON

(Used throughout.) Carriage at right. Tension dial set to MT. Use the quick cast-on method. Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push rem Ns between left and right into WP. K 1 row. (Carriage back at right.) Cont as given. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or for a straight edge pull yarn end to remove any slack and fasten off. See patt for which is required. Your manual will describe this method or a similar method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST OFF

Carriage at right. Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread darning needle with long length of matching yarn. Knot to right end st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull rem end to gather up sts. See patt for which is required.

at 000. K 6 rows. Using B, K 12 rows for short stalk or 18 rows for long stalk. Break off yarn, leaving a very long end for

binding stalk. Using a darning needle, thread end of yarn through all sts and release from machine.

ACORNS (MAKE 3)

Push 13 Ns to WP. Push alt Ns back to NWP. Using MT and D, make a quick cast on. Set RC at 000. K 8 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

ACORN CUPS

Push 15 Ns to WP. Push alt Ns back to NWP. Using MT and E, make a quick cast on. Set RC at 000. K 6 rows. Break off yarn, leaving a long end. Using a darning needle, thread end of yarn through all sts and release from machine.

MAKING UP

NOTE

When working features, secure yarn as follows: Knot end of yarn and take needle into fabric and out at position of first st. Pull yarn tight so that knot disappears beneath fabric and is caught in stuffing. Work a tiny st in same position to secure. To fasten off yarn, take needle in and out of stuffing several times without catching fabric in sts. Pull yarn tight and cut close to fabric so that end disappears from sight. Omit whiskers if you are making squirrel as a toy for a very young child.

SQUIRREL

With K side inside, fold lower body in half with side edges tog. Pin edges. Pull one yarn end to gather sts tight and backstitch pinned seam. Turn to right side. Stuff firmly. Tightly pull up rem yarn end and fasten off. Make upper body in same way. With K side inside, fold head in half with side edges tog for back of head and pin. Pull one yarn end to slightly gather sts. Backstitch along base of these sts to form top of head. Backstitch back seam. Turn to right side. Stuff, rounding off head back (seam position) more than head front. Tightly pull up rem yarn end and fasten off. Pin head, upper and lower body sections tog, matching gathers and with head seam at back and upper and lower body seams at front. Sew tog where sections touch. With K side inside, fold ears in half with side edges tog. Pull one yarn end to gather sts tight to form ear tip and backstitch side seam. Turn to right side. Flatten with seam running

KALEIDOSCOPE

WOODLAND SQUIRREL

For some, August is not for holidays and pleasant idleness but the start of harvest time. This busy squirrel, scouring the woodland for nuts, is Jane Platt's equally detailed companion piece to the wild rabbit she designed for our July issue.



Jane
Platt

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down centre. Pull up rem yarn end at ear base and catch sides tog close to ear base. Sew ears to head either side of top head seam with ear openings at side. Make feet as for lower body, gathering both ends. With seam on inside, sew ends of two feet to upper body sides. Pin rem feet to underside of lower body, either side of gathered centre with toes slanting outwards and feet seams facing down. Before sewing in place, check that squirrel balances. Pull yarn ends at top and bottom edges of chest fur and sew to hold gathers. With right side outermost, pin one gathered edge of fur at base of head and other to gathered base of lower body. Pull out curled underside edges and pin to squirrel front covering body seams. Sew all edges in place.

Make tail as for lower body section but stuff one end very lightly (tail base) and other more fully (tail tip). Using two strands of A and beg at tail tip, work a line of gathering sts down side seam. Pull yarn slightly and push gathers to top of tail to make tail end curl. Fasten off. With tail seam outermost and gathered base of tail facing down, sew tail to squirrel at tail base and back of head. Brush tail with hair brush to fluff up yarn. Using H, embroider a 'Y' shaped nose at point where top head seam ends, followed by two slanting straight sts at base of 'Y' for mouth (See picture). Using G, embroider centre of eyes with small sts. Outline with F and add a tiny st in B to highlight pupil. Using two strands of translucent or cotton thread, take needle through head, close to nose to make whiskers (see Note). Pull thread through until just over 2.5 cm (1 in) remains. Take needle back through head at almost same position and pull thread tight. Finally, take needle back through head at almost same position once again. Pull thread tight and trim, leaving same length ends. Repeat process in reverse to create four whiskers on either side of nose. Trim whiskers if necessary.

BASE

With K side inside, fold base fabric in half with side edges tog. Pull up one yarn end gathering as tight as possible taking care not to break yarn and backstitch side seam. Turn to right side. Stuff lightly,

very lightly at centre. Pull up rem yarn end, gathering as tightly as possible and catch gathered centres tog. Fasten off.

TOADSTOOLS

With K side inside, fold toadstools in half lengthways with side edges tog. Pull up yarn end in C to gather sts tight and backstitch side seam knitted in C. Backstitch rem side seam with B. Turn to right side. Run a length of C around 6th row in B below rows knitted in C and pull tight to gather stem. Take a st to hold. Catch this gathering to gathered centre in C to form toadstool cap. Fasten off. Pull yarn end in B to gather stalk end and bind rem yarn tightly around vertical stalk folds to make stalk rigid, leaving enough to fasten off.

ACORNS

Make acorn as for squirrel lower body. Work a few sts over one gathered end for top of acorn. Make acorn cup same as acorn but use P side as right side and do not stuff. Flatten and sew gathered centres tog. Sew acorn base to this point. Pull up cap sides around acorn and catch cap edges in place.

ASSEMBLY

Pin squirrel to one side of base. Arrange toadstools on other side and two acorns around squirrel's feet. Once arrangement is satisfactory, sew squirrel's feet, toadstools and acorns in place. Sew rem acorn between squirrel's paws. Work clumps of grass here and there over base as follows: thread needle with length of D and E. Work single backstitches through top fabric leaving long ends at start and finish of each backstitch. Separate yarn plies with tip of needle and trim as necessary.

Jane Platt, the designer of this pattern, specialises in knitted toys and ornaments for HAND and MACHINE KNITTERS. Taking ideas from nature, her designs include birds and animals, some of which are set in natural surroundings. Many can be made from oddments and are ideal presents for adults, children and charities. For colour brochures, send 50p in coins to: Knit Knacks (MKM), 16 Springfield Road, Binfield, Berkshire RG12 8TW.



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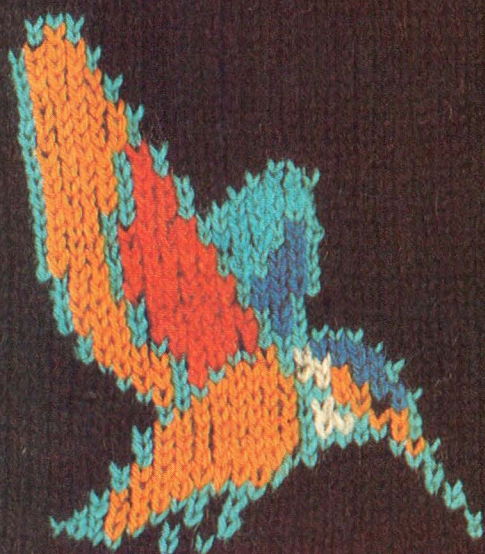
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PICTURE KNITTING

KINGFISHER

Sitting on a sunny riverbank in summer some of us will have been lucky enough to catch a glimpse of one of our most elusive British birds, the kingfisher. Few creatures make such a colourful subject for picture knitting, but to obtain a really authentic effect some Swiss darning will be necessary.

Wendy Phillips

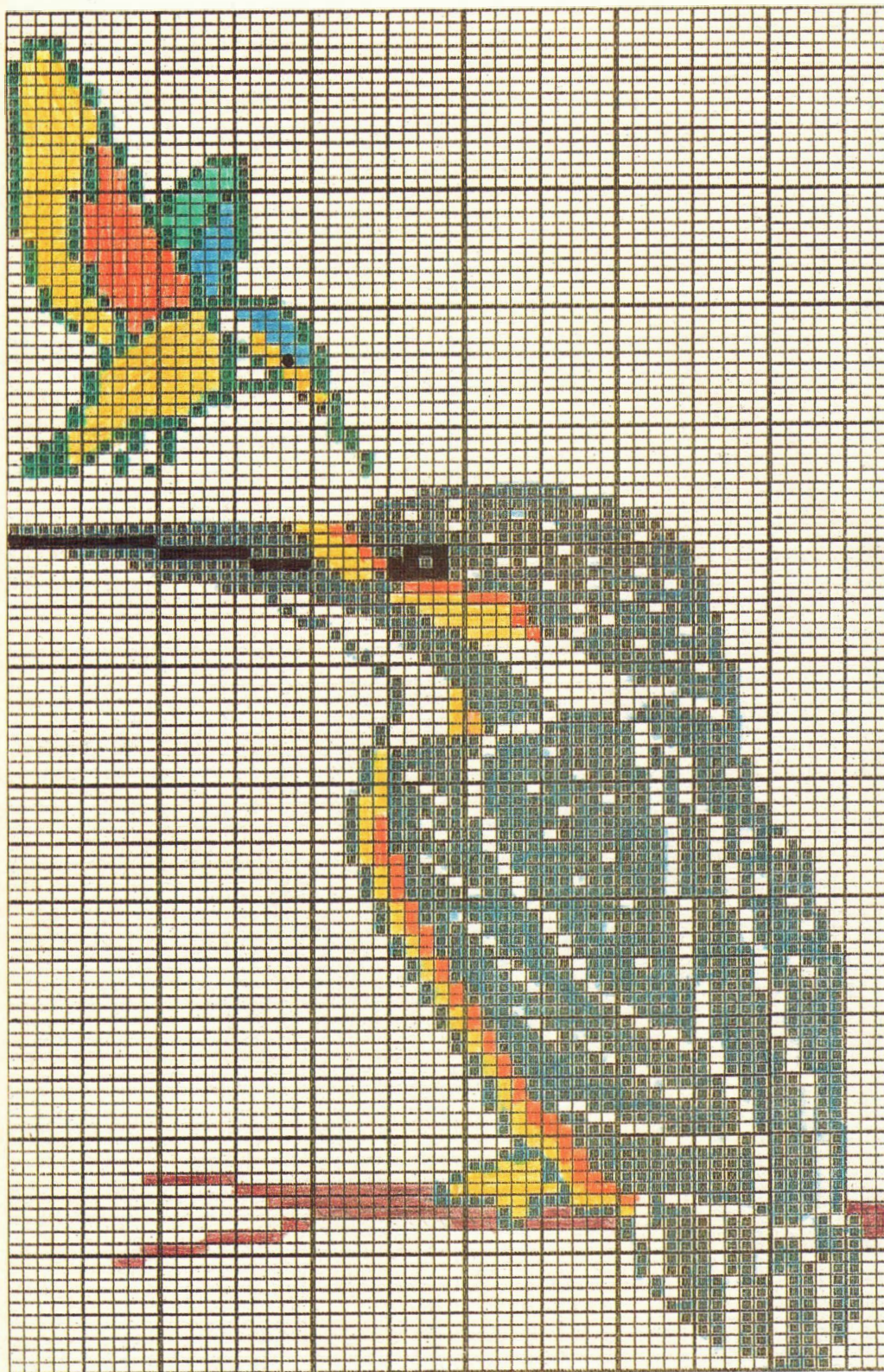


When knitting the large bird I suggest you reverse the pattern so that the bird faces to the left when knitted, this will make following the graph easier when Swiss darning. The bird is knitted in deep turquoise on a cream background with two shades of orange, black and brown used for the embroidery. When knitted in four-ply yarn the finished design measures approximately 20 centimetres by 20 centimetres and so will make an excellent subject for the centre front of a sweater.

The small kingfisher involves more detailed Swiss darning. I began by knitting the bird in light turquoise on black and then treated it rather like 'painting by numbers', where each area is filled in with a different colour.

NOTE: When Swiss darn-

This graph shows colours used for Swiss darning
Centre of large bird's eye should be darned in white.



Colours used for
Swiss darning

pale orange



dark orange



pale turquoise



dark turquoise



brown



black



ing, start at the top and work your way across each row rather than going up and down each column of stitches.

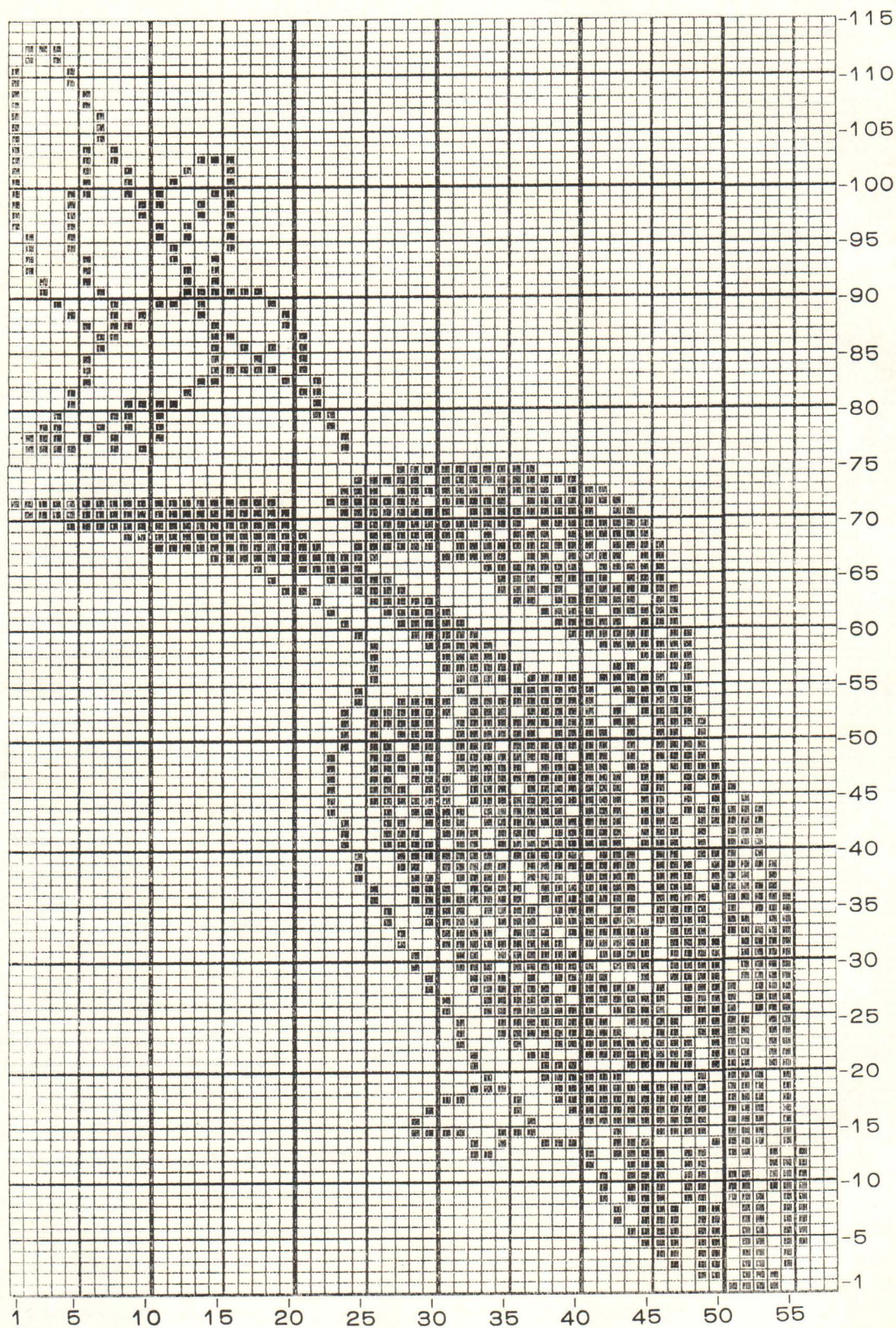
My third sample, by comparison, is easily achieved simply by knitting the small bird as a single motif reversing the pattern each time. This column of birds, one above

the other, would make a very attractive design on the front of a sweater and perhaps down each sleeve as well. You might be enthusiastic enough to colour each bird using the Swiss darning method, alternatively why not embroider just one bird leaving the others as simple outlines.

Embellishing knitwear with embroidery is proving very popular these days as it is not only an effective way to add extra colour but also depth and texture. So don't dispose of lengths of coloured yarn if you think they may be useful, particularly if you have some unusual shades.



Mylar graph



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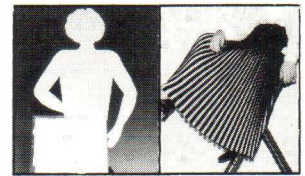
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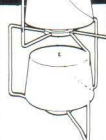


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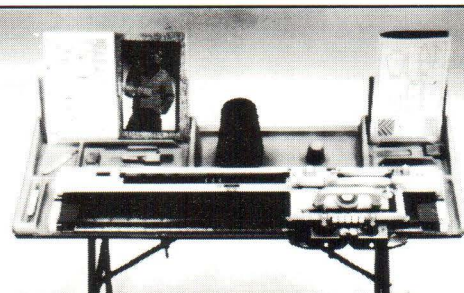
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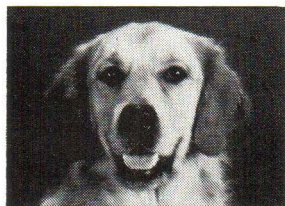
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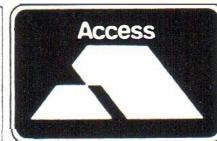
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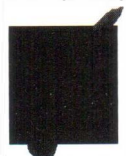
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21H5

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94

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would

have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib.

Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

YARN GUIDE

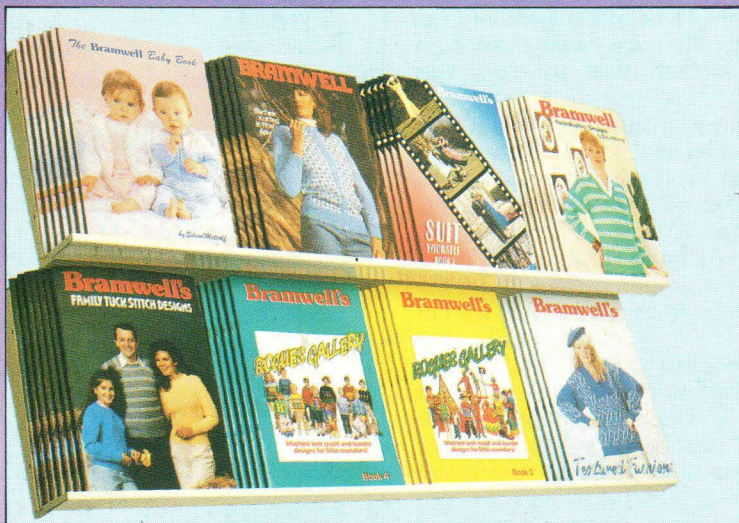
EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
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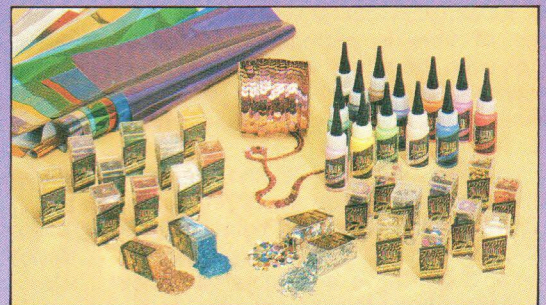
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